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BLACKSTONE'S MAGIC

A Book of Mystery

by

HARRY BLACKSTONE

The Famous Magician

PRINCIPAL CONTENTS

BLACKSTONE

*The greatest magician the world has ever known.....*Page 3

BLACKSTONE'S TRICKS FOR EVERYONE

*Dozens of clever mysteries for you to do.....*Page 6

MAGIC OF THE EAST

*Blackstone discloses methods of wonder workers.....*Page 19

TRICKS OF HYPNOTISM

*Baffling stunts made easy by Blackstone.....*Page 29

CARD TRICKS FOR EVERYONE

*Blackstone's magic with a pack of cards.....*Page 37

FAKE MEDIUMS AND THEIR METHODS

*Fraudulent phenomena revealed by Blackstone.....*Page 47

MENTAL MYSTERIES

*How to perform mind reading tricks.....*Page 53

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To the Reader

During my years of activity as a professional magician I have learned that thousands and thousands of people are interested in magic and mystery. I have found that magic is a fascinating subject that appeals to all.

So I have prepared this book for the public as a means whereby knowledge of magic may be gained at small cost, and in it I have included new ideas and many items which have never before appeared in a book of this sort.

There is a great deal of pleasure to be gained by performing magic. Everyone likes to mystify his friends with clever tricks. So I have selected tricks that can be done with very little practice, and without the necessity of skill. These form a large and interesting section of the book. There are card tricks too—clever systems by which you can surprise and amaze your friends—yet with simple explanations that make tricks easy to do.

I have also included two chapters of exceptional interest: one on Hypnotic Tricks; the other explaining Mental Mysteries. By reading these sections you will be able to entertain your friends in a most uncanny manner, as though you were a hypnotist or a mind reader.

Those who are interested in magic will be greatly pleased by other material which appears in this book. The chapter on Oriental Mystery explains the wonderful feats of wizardry performed by magicians of India and other far-away lands. The section exposing the methods of fake mediums contains valuable information that will protect the reader against these frauds.

To make this book complete, many illustrations have been included to give a graphic understanding of everything that has been written in these pages. The book is entirely new, and I can safely say that it is the most comprehensive volume of magic ever offered at so low a price.

Those who are interested in making a regular study of magic should read the advertisements carefully, for they afford a means whereby one may learn the mysteries of sleight-of-hand and illusions.

HARRY BLACKSTONE,

The Famous Magician.

BLACKSTONE

The Greatest Magician the World Has Ever Known

Every year, one million people in the United States of America attend the magical performances given by Blackstone, the famous mystifier. They are entertained not only by the bewildering illusions which compose his show; they are also impressed by the remarkable personality of the magician himself.

For Blackstone and his work represent the highest attainment in modern magic. Through his study of the methods used in the development of conjuring, and by means of his creative talent and amazing versatility, Blackstone has produced an extravaganza of mystery that is unsurpassed.

For twenty-five years, Blackstone has presented magic. He was born in Chicago in 1885, and by the time he was twenty-one years of age, he had become a competent magician—for whom the followers of magic predicted a great future.

Believing that spectacular mysteries were most intriguing to the public, Blackstone devoted his attention to large presentations and gained quick recognition as one of the leading illusionists of the American stage. He appeared in all parts of the United States and Canada. He toured America from coast to coast, until he gained a prestige which has been unequaled.

Blackstone is a natural magician. He can create mystery with anything—from a pack of cards up. Hence his performances have been particularly successful, for he entertains his audiences with the keen skill of the slight-of-hand artist as well as with the bewildering array of cabinets in which his hosts of assistants appear and disappear.

When the late Harry Kellar, dean of American magicians, spoke from his retirement and pronounced Blackstone to be the greatest magician of today, he expressed the thought that has long been held by thousands who appreciate artistic efforts as well as mechanical ingenuity in the production of magical effects and illusions.

During his career, Blackstone has devel-

oped dozens of remarkable mysteries. Among his spectacular creations are the "Radio Mystery," the "Vanishing Horse," the "Vanishing Camel," and the "Vanishing Automobile." When he produces a living woman from a doll-house, the fantastic stories of "Alice in Wonderland" are made real. When he causes a borrowed handkerchief to dance upon the stage, the spectators rub their eyes in wonderment.

No mystic creation of recent years has caused more surprise than the glass of milk which floats about the stage and out through the audience. This is one of Blackstone's choicest mysteries. As he stands in the audience and passes a hoop round and about the floating glass of milk, it seems, indeed, to be real magic.

Blackstone's latest and most spectacular illusion is an entirely new idea in magic. Captured by the enemy, the magician is lashed to the mouth of a mammoth cannon; the gun is discharged and Blackstone is apparently blown to eternity. But an instant later he appears, smiling, in the midst of his bewildered captors. Nothing so spectacular has ever before been shown on the stage; only Blackstone could produce so amazing an illusion.

When it comes to rabbits, Blackstone is the master of them all. Nearly forty thousand bunnies have appeared from nowhere at his mystic command, and every one of these pets has been given to some child in the audience. Blackstone's rabbits are famous throughout America, and the supply of magic bunnies seems inexhaustible.

In his exhibitions of magic, Blackstone is aided by a company of trained assistants. His illusions are performed like clock-work; One bewildering mystery follows another in regulated continuity. His company numbers nearly twenty persons. He carries tons of apparatus and equipment. His live-stock includes all sorts of animals—ducks, chickens, pigeons, canaries and a valuable Russian wolfhound.

Blackstone owes his inspiration in magic to the great Kellar; for when he was twelve years of age he saw the famous magician perform in Chicago. From then on, magic was Blackstone's ambition. Now, a comparatively young man, he has reached the top in his profession, and is entering a brilliant future.

In addition to his fame as a magician, Blackstone is the escape artist supreme of the world today. One of his remarkable feats is the escape while imprisoned in a box under water. The box is lowered from a bridge or pier, with Blackstone nailed inside. Despite the fact that the box is built by a committee of challengers who spare no effort to keep him in it, Blackstone makes his escape and comes to the surface. More than that, he accomplishes what no other man has ever before attempted; he makes his way back into the box and is found inside when the box is chopped open.

On the stage he escapes from an iron boiler furnished by a local boiler works, after the cover has been welded in place by an electric welder; and the boiler is still intact after he has escaped.

In the summer, Blackstone lives in Colon, Michigan, on an estate that has become known as Blackstone Island. This is the center of magical activity in America. Here Blackstone and his entire company work on new illusions. During the winter season, the workshop is still busy, and special apparatus is constantly being sent to the cities where Blackstone is playing.

For the famous magician is always creating new and baffling illusions with which to mystify the public. That is why his show is always popular and is becoming more famous every year. All who have seen it once are anxious to see it again; for they know that Blackstone always has new and

greater illusions prepared for their mystification.

In his study of magic, Blackstone has delved into the secrets and mysteries of past ages and has analyzed the methods of wonder workers throughout the globe.

His great purpose is to advance magic as a popular form of entertainment, so that the people of America may enjoy this unique type of theatrical production.

At the same time, Blackstone has waged an active campaign against all forms of fraudulent mystery, particularly against those fakers who have sought to delude the public with pretended spirit manifestations.

For Blackstone's vast experience as a magician has enabled him to detect trickery in every form, and he is always ready to use this ability to protect the public against hoaxes and swindles.

In this endeavor he has the sincere support of his brother magicians in America, and abroad.

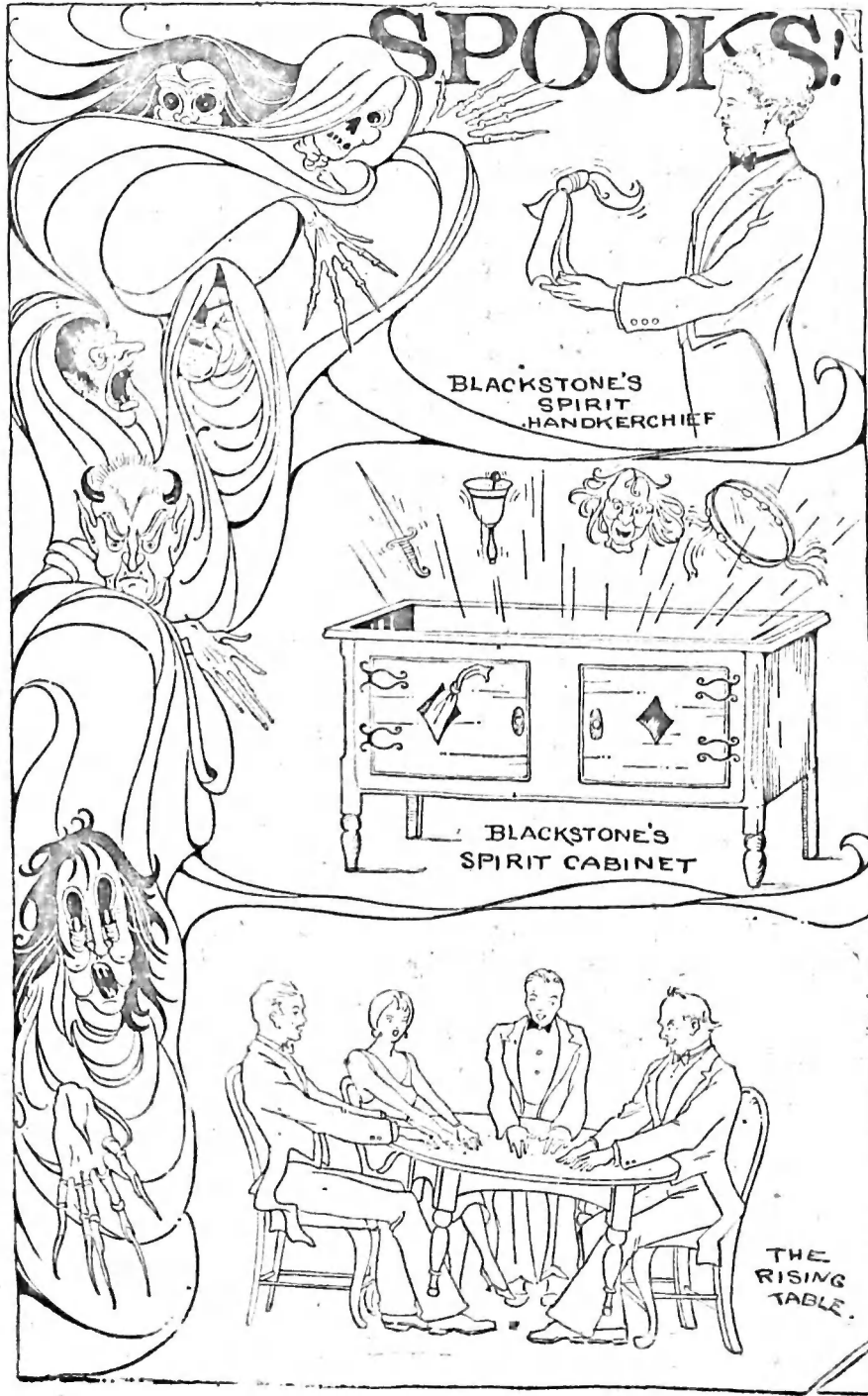
As a presentation of artistic magic, Blackstone's performances have become an inspiration to newcomers in the field of magic. The public appreciates his constant efforts to produce new and greater mysteries, and the name of Blackstone has become synonymous with the best in magic.

Blackstone's life has been an interesting one. His fame as a magician has made him known everywhere. His genial personality has made thousands of friends for him, and the theatres are filled wherever he appears.

Blackstone is the author of the newest standard book on conjuring: "Blackstone's Secrets of Magic," which has become the new guide for all who seek knowledge of the mystic art. He is the president of the Universal Magic Circle, an organization composed of magicians and those interested in magic.



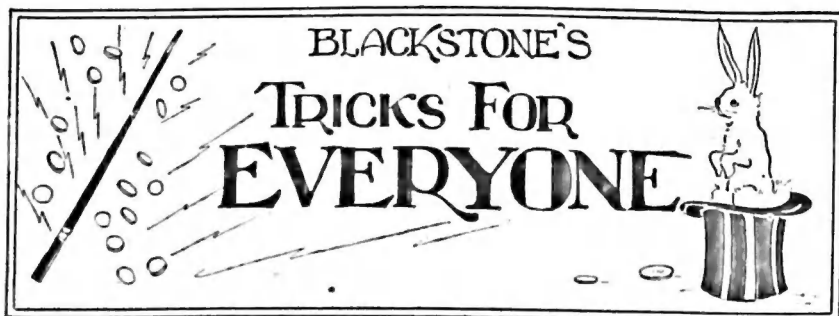
SPOOKS!



BLACKSTONE'S
SPIRIT
HANDKERCHIEF

BLACKSTONE'S
SPIRIT CABINET

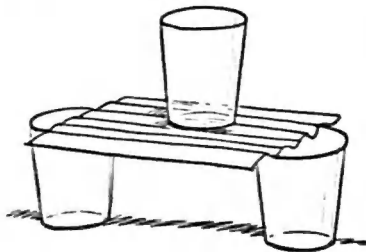
THE
RISING
TABLE.



In presenting this collection of magic, the author has carefully selected tricks which can be performed by everyone with very little practice and without the necessity of skill or special appliances. All of the tricks are workable; many of them are new; and with them anyone may entertain a group for an hour or more. Special illustrations have been introduced to make the explanations clear. Follow the directions and learn to mystify your friends.

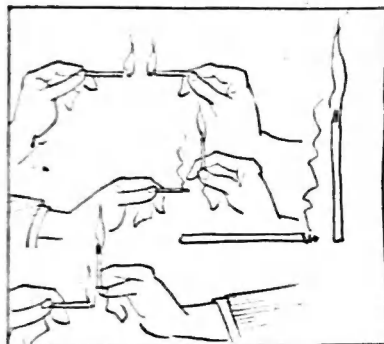
Strong Paper

A sheet of paper is laid across two glasses with sufficient space between for the insertion of a third glass. The magician states that he can place a glass on the sheet of paper and that the paper will hold the weight of the glass.



No one can figure out how this is possible; yet the performer does it with the aid of the paper alone. He folds the paper into pleats, so it is, in a manner, corrugated, and replaces it upon the two glasses. The third glass will then rest on the paper with no danger of the support collapsing.

Lighting a Match



Take two paper matches. Give them to a friend and ask him to light them; then blow out one and light it from the other. He does this, and you tell him that it was not the proper method, because he lighted one match with the lighted end of the other.

"I always use the unlighted end," you remark.

To demonstrate this, you light two matches; blow out one and hold the lighted match upright, with the flame at the top, above the unlighted match. To your friend's surprise the lower match immediately lights!

You can do this trick successfully if you are careful to hold the lighted match above the unlighted match immediately after you have blown out the flame. A thin stream of smoke goes upward from the lower match, and the flame travels down the smoke in a very surprising fashion—so rapidly that it is almost instantaneous.

The Magnetic Rolling Ball

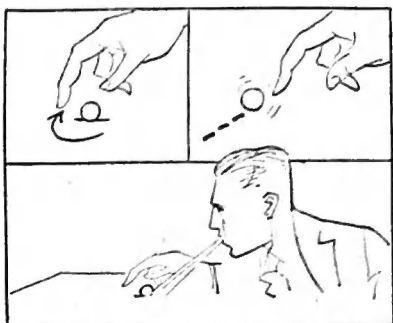
The performer lays a ping-pong ball on the table and makes a circle around it with his forefinger. After a short while he moves his finger away and the ball follows it along the table. The magician attributes

this to a peculiar magnetic force and demonstrates the trick a second time. Strangely enough the ball follows his finger as it moves along.

But those persons who seek to imitate the magician's actions find that they lack some important secret—perhaps magnetism—for the ball will not respond for them.

This is a very easy trick, but you must do it neatly; for the more anxious you appear to create "magnetism" the less anyone is likely to detect the method that you really used.

After circling around the ball with your finger, draw the finger slowly away, and leaning slightly forward, blow lightly on the ball. This causes the ball to move and follow your forefinger, which should, of course, be moving away from your body. A ping-pong ball is made of very light celluloid, and an easy blow is sufficient to put it in motion.



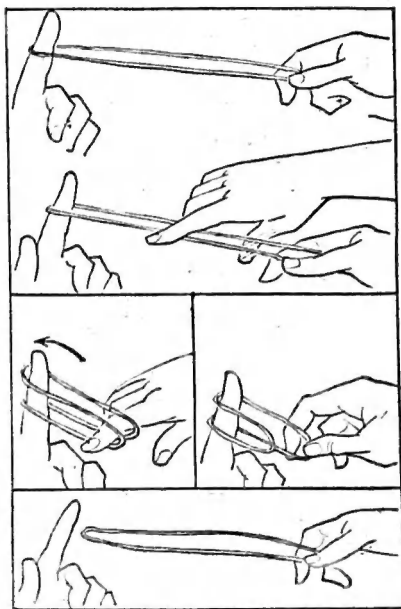
The upper drawing shows the position of the hands; the lower explains the trick.

On Again—Off Again

For a quick trick with a loop of string, this one is hard to beat. You slip the loop over a person's forefinger; you follow with a second loop, and presto! Both loops slide away and the string is off the finger!

The trick is extremely easy to perform; its effectiveness appears when it is done rapidly. Hold one end of the loop with your left hand and drop the other end over the spectator's finger. Now press your right forefinger against the middle of the two strings, and with your left hand place your end of the loop over the assistant's forefinger.

There is no question about the loop being twice over the spectator's finger; but when you release one of the strings with your right hand and hold the other as you draw the hand away, a single loop results and the string slides clear of his forefinger.



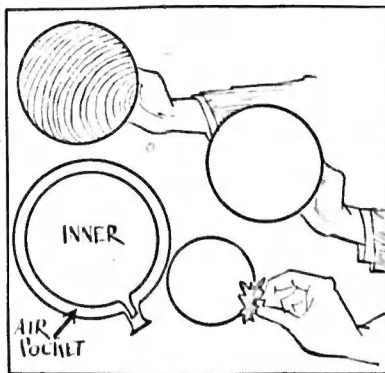
The Magic Balloon

A toy rubber balloon is used in this mystery. The magician shows the balloon, which is green in color, and retires a short distance. Then he touches the balloon with his fingers, and quick as a flash it changes to a yellow balloon.

This is a very surprising trick which occurs in the twinkling of an eye. Just like a flash the green is transformed to yellow.

The trick requires two balloons. A yellow one (or any light colored balloon) is placed inside a green (dark colored) balloon. The inner balloon is inflated and the other swells with it. Then the neck of the inner balloon is made fast with a rubber band, and more air is blown into the outer balloon, forming an air-pocket between the two.

It is not necessary to fasten the neck of the outer balloon and pressure will keep the air in it. The inner balloon is entirely invisible, as it is light in color. Thus both balloons are exhibited as a single balloon—green in color.



The magician has a short pin between his fingers. He holds the balloons with the necks toward himself and applies the pin to the outer balloon. The rubber bursts, and the fragments fly out of sight behind the yellow inner balloon. The effect is an instantaneous change in color.

With a Paper Napkin

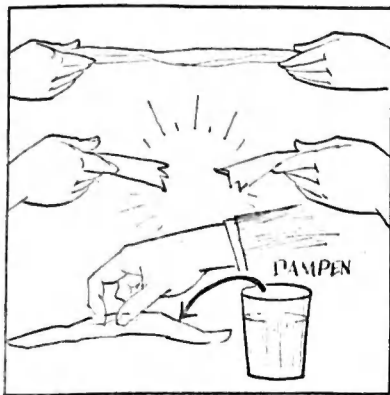
• Try this one with a paper napkin. Take any paper napkin, twist it until it forms a very tough ropy piece and invite someone to break it in the center by pulling at the

ends. Your friend will find that it is a tough proposition; the napkin simply won't break.

While he is trying in vain you roll and twist another paper napkin; you blow gently on the center of it as you pull the corners and the napkin snaps at the center. You haven't used much force; just a gentle, easy pull did the trick.

Of course, he blows on the center of his napkin, but somehow he doesn't do it right; the napkin remains as firm and as tough as iron.

The act of blowing on the center of the twisted paper napkin is merely a bluff. The important part of the trick is this: in twisting the second napkin, first secretly dip your fingers in a glass of water. Press them against the center of the napkin as you twist it. The water weakens the paper; a quick, easy pull will snap the paper napkin.



The New Monte Game

Perhaps you have heard of the old "Shell Game" and its companion, "Three Card Monte." The idea is the same—a card or a little ball shows up in the place where it is least expected. Here we have the old game worked with three hats and a piece of candy, with a comedy finish that will never be suspected.

Set the three hats in a row on the table. Then show a piece of candy and pretend to place it under one hat after the other. Finally you say that you will do the trick; that you will eat the candy—which you do—and will cause it to come under any hat selected.

When the hat is chosen, simply place it on your head. As the candy is inside you, the hat must be over the candy!

There is another way of working this trick. Have three pieces of candy, one under each hat, but do not show any of them. State that you have a piece of candy under *one* of the hats, and that people are

sure to select that hat. So when they point to a hat, pick it up and there is the piece of candy.

You replace the hat and state that you will make the piece of candy come under whichever hat is chosen. Lift the next hat that is pointed out and show the candy. Of course, by this time everyone is "wise" to the game. So you put the hat over the piece of candy and guarantee that you will make the very same piece of candy come under any of the three hats.

When you turn away to argue with someone, one of the spectators (who is your confederate) picks up the hat you just laid down and removes the candy and eats it. You turn back to the hats and he says: "Can you make that very same piece come under the hat you just lifted?" Of course, you reply, that it's easy, and when everyone is getting ready to enjoy a laugh at your expense, you pick up the hat and drop it on your confederate's head.

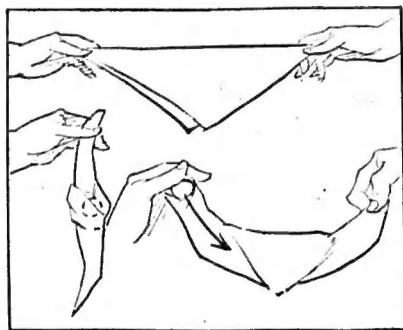
Tie It Up!

The magician borrows a handkerchief and spreads it out, holding the top edge between his hands. Quite an ordinary handkerchief. He runs his left hand down the side of the cloth, thus holding opposite corners, and bringing his hands level he winds or tosses the cloth so that it assumes a loose, rope-like position.

He lets the center sag and ties a simple knot in the center of the handkerchief. Then he lets someone hold one corner of the cloth. At the magician's command, a coin appears in the tied knot in the center of the cloth!

The coin is in the performer's right hand at the outset—held between the thumb and fingers. In taking the cloth, he lays a corner of it over the coin. When he twists the handkerchief, it forms a sort of tube, and when the center is allowed to sag, the magician releases the coin and it slides down—unseen—into the center of the handkerchief.

Hence the knot is tied around the hidden

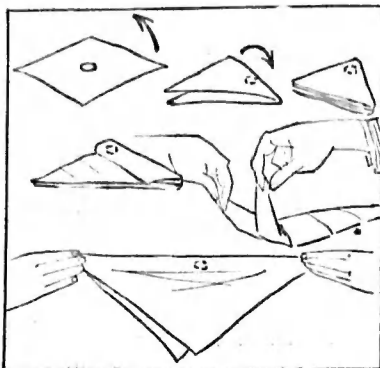


coin; and the coin is found there later on. This trick is a good one to follow the vanishing coin from handkerchief; but in working the tricks in combination, the magician should first borrow a handkerchief, tie it in a knot, and let his own twenty-five-cent piece drop in. He can then borrow a quarter, make it disappear from his own handkerchief and show that it has apparently passed to the knotted handkerchief. He may then return the quarter as though it were the actual coin he had borrowed.

Coin and Handkerchief

A coin disappears from the center of a folded handkerchief! One whisk of the cloth and the coin is gone—although everyone is convinced that it was actually there.

Lay the handkerchief spread out on the table, with one corner toward you. Put a twenty-five-cent piece in the center of the cloth and fold the near corner over to the far corner.



Take the corner at the right and fold it over to the corner at the left. This makes a triangle; run your hand up the right side of the triangle, take the top corner and bring it down to the left, making a smaller triangle.

Now seize the corner at the left—that is where all the corners of the cloth are located. Lift the handkerchief at that point and tap the center against the table, so that the coin clicks through the cloth. Lay the handkerchief down again—just as you picked it up. Take the right side of the triangle and roll the cloth inward, so that it forms a long tube. Pick up the tube, and take hold of the two outer corners of the handkerchief—the actual corners of the cloth itself. Hold one in each hand, and pull the hands apart. The cloth will come straight, and there will be no sign of the coin!

When you first do this trick, you will wonder yourself where the coin went. The handkerchief will spread so neatly that it will seem as though the coin has flown away. But if you look closely you will see that the coin is snugly hidden in a center crease of the cloth.

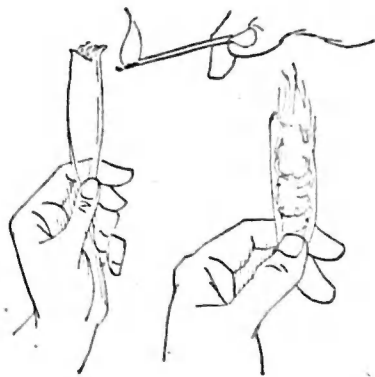
So to conclude the trick you bring your hands together, crumple up the handkerchief and put it in your pocket. Do this trick deliberately. Take your time with every step, being sure to convince everyone that the coin is in the corner of the cloth. When you finally pull the hands apart, hold the handkerchief for a few moments in that position; then quietly put it away.

Contrary Smoke

The fact that smoke rises is something which everyone will grant as correct. If you can demonstrate that smoke will go down instead of up, people will admit that you have done something remarkable.

All you need to accomplish the impossible is the transparent cellophane wrapping that comes around a cigar. Take this little tube, hold it upright, and set fire to the top of it.

Smoke will appear, and instead of rising, the smoke will go down into the tube; as the flame burns downward, more smoke will be formed and it will all sink beneath the flame.



Pick Up the Coins

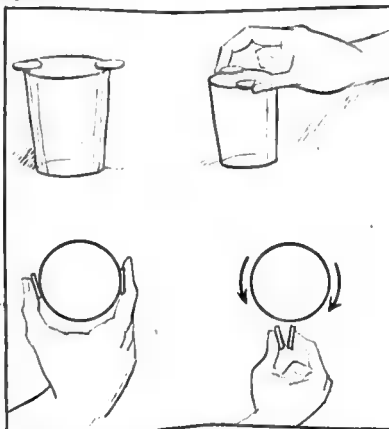
Tricks that seem impossible yet which can be done by those who know the method are always effective; and this one is a very clever bit of perplexity. You will require a bit of practice to do it correctly; and that adds to the value of the trick because it does not look too easy after you have demonstrated it.

Upon the edge of a drinking glass you place two coins—one opposite the other, and you challenge anyone to remove those two coins, using only the thumb and one finger of one hand. The coins must be removed together—the thumb can touch only one coin and the finger can touch only one, and the coins must not drop to the table.

These conditions are so exacting that no one believes the feat can be accomplished. Yet you do it neatly and easily. Here is the method.

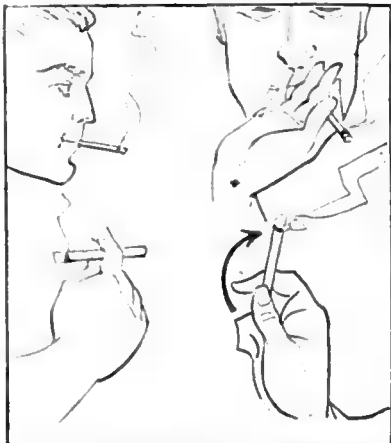
Place the thumb on one coin and the finger on the other. Tilt the coins so that they tip over outwards, but the pressure you utilize prevents them from falling. Thus you press the coins against the sides of the glass instead of against the edge.

Draw the hand slowly downward and also bring it toward yourself so that the coins approach each other. Then, by quickly bringing your finger and thumb together, you will snap the coins against each other, and they will be pressed together—one held by the thumb, the other by the finger.



You may fail on the first two trials, but once you have acquired the knack you will be able to do the trick rapidly and easily.

The Turnover Cigarette



This is a trick for the smoker. It always creates considerable amusement, and with it perplexity. The man who is smoking a

cigarette takes it from his mouth, turns the lighted end toward his mouth and replaces the cigarette between his lips. But strangely enough the lighted end is still where it should be—away from his mouth.

In removing the cigarette from the mouth, the backs of the first and second fingers are placed against the lips, while the thumb rests on the chin. The cigarette is taken out and the hand is actually turned over so the light is toward the lips. But the thumb pushes up on the cigarette, giving it another turn and the second finger moves away, leaving the cigarette between the thumb and forefinger. Two turns of the cigarette are really made—not one.

It may be repeated time and again; but always with the same result. This is because the cigarette makes two turns instead of one, and it is all in the way the trick is done.

Three Turnover Glasses

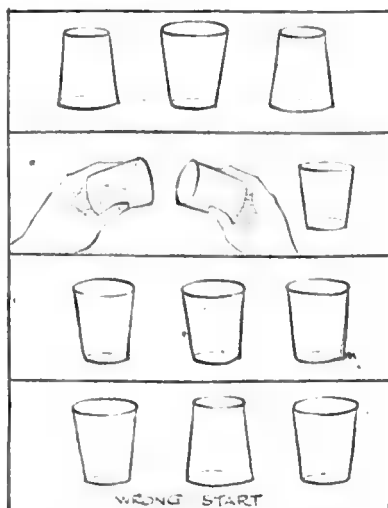
Three glasses are set on the table—the center one is mouth up; the other two are bottoms up. The performer takes one glass in each hand, and turns the two over; he repeats the movement, after shifting his hands to different glasses, and finally does the movement a third time. The result is: three glasses, all mouths up.

If required he repeats the trick, making the movements very rapidly and challenges anyone to duplicate the stunt. Somehow it proves perplexing; no one seems to be able to bring the three glasses mouths up in three moves.

There are two features of this trick: first, the simple method whereby the performer accomplishes it; second, the ruse by which he makes it impossible for others to do the trick.

In turning the glasses, first turn the one that is mouth up with one that is mouth down. Do this a second time, turning a mouth up with a mouth down; then turn the two that are mouth down to make them mouth up. By following this rule you can do the trick in three rapid moves.

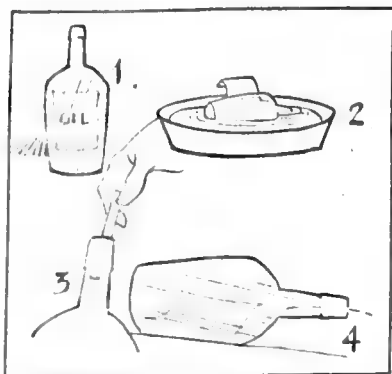
When someone else wants to try it, arrange the glasses so that the center one is mouth down and the end glasses are mouth up. From this position it is impossible to



bring all three mouth up by turning two glasses on each move (three moves altogether).

It is very seldom that anyone detects this bit of deception, as they simply remember that two glasses were one way and one the other; not that two were mouth down and one mouth up.

The Mysterious Label



1. Label in bottle
2. Soaking bottle
3. Inserting Label
4. Removing water

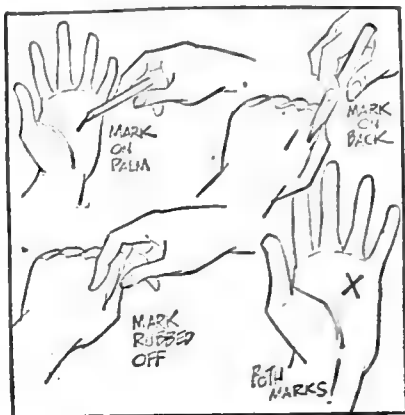
This is a mystery rather than a trick; in fact, it is a surprising oddity that will prove perplexing to those who see it. This curiosity is a bottle which has the label on the inside instead of the outside!

You can prepare the bottle with very little difficulty. Place it in a bowl of warm water and allow the label to soak off until it floats freely. Put some water in the bottle, and lay it on its side. Then wrap the label around a pencil; remove the pencil and push the label into the bottle.

The label, floating inside the bottle will unroll and spread against the wall of the bottle. Shake the water out, little by little, after the label rests in the desired position. The label will gradually come to rest, fastened to the inside of the bottle.

The Magic Mark

The magician takes a burnt stick and draws a straight line on the palm of his left hand. He closes his fist, turns the hand over, and puts a mark on the back of his hand. Then he rubs out the mark on the back of the hand.



Then the hand is opened and the missing mark is found on the palm—across the first mark that was originally there. The effect of this is that the mark on the back of the hand was rubbed through to join its companion on the palm.

The trick requires no skill whatever. In making the mark on the palm of the hand, place it under the third finger so that it crosses the line on the palm of the hand at an angle. Be sure to make the mark very distinctly. When the hand is closed, the mark will be transferred or duplicated, due to the line of the hand, the result being two marks, forming a cross.

The excuse for closing the hand is to make a mark on the back; the latter mark is erased and then the hand is opened to show the two marks on the palm.

Be very mysterious when you perform the trick, and you will find that those who see it will be quite perplexed. In fact, they will be almost ready to believe that you actually made the magic mark pass through your hand.

The Rising Fountain Pen

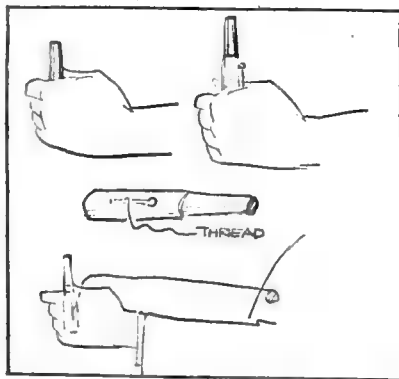
This is a good trick which may be performed with any fountain pen—your own or a borrowed one.

You take the pen and hold it in your left fist, with the fingers toward the spectators. Then at your command the fountain pen rises upward through your fist—after which you may hand it back to the owner.

You must be prepared for this one. The trick is done with the aid of a short length of black thread. Attach one end of the thread to a button on your coat, and make a small loop in the other end. The thread should be about six inches in length.

When the fountain pen is given to you, take it with your left hand while your right hand obtains the loop of thread, which is hanging against your coat. Slip the loop over the clip of the fountain pen, as you transfer the pen from the left hand to the right.

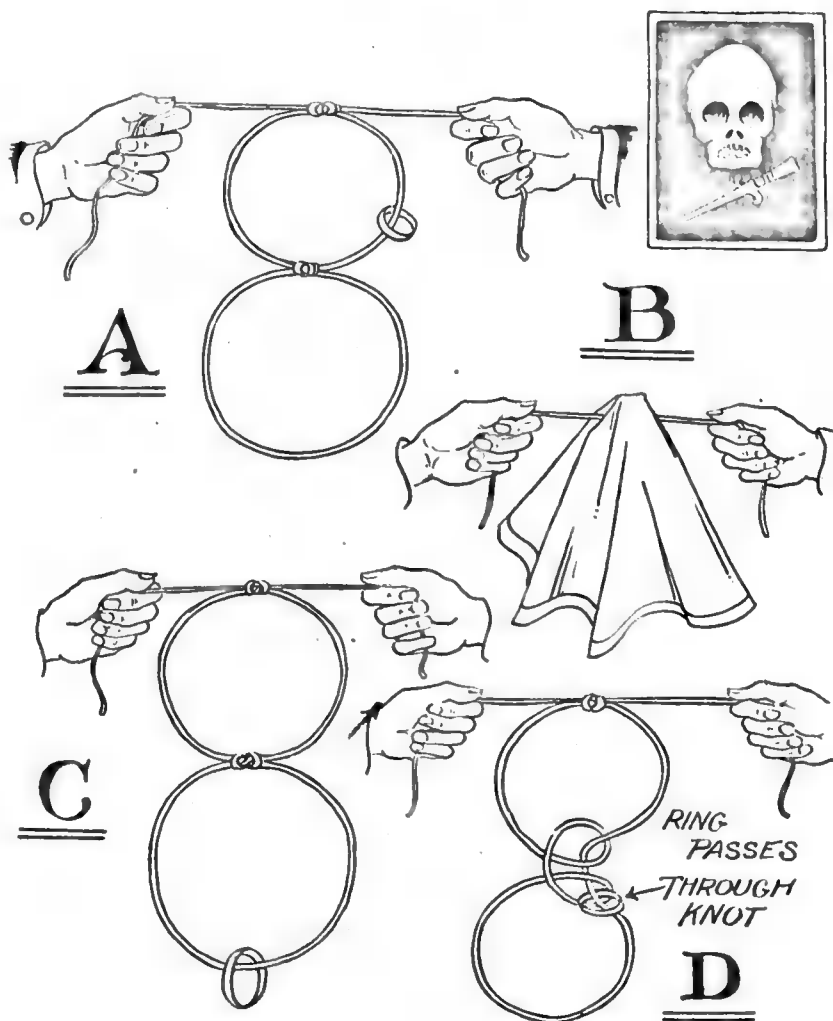
Form the fist with your right hand and push the pen down into it; the cap, or large end of the pen goes first, so that the thread runs up through your fist and over your thumb.



To make the pen rise, extend the right hand until the thread is taut; then move the right hand slowly forward and draw your body slightly inward. This action draws the thread upward and causes the fountain pen to come up through your fist.

Be sure to pull the loop of thread from the clip before you hand the fountain pen for examination.

The Mysterious Ring



A—Ring in upper loop
B—Cloth over string

C—Ring in lower loop
D—Through the knot

The magician states that he will pass one solid object through another and to demonstrate this impossibility he borrows a finger ring. Then he takes a piece of string and ties a double knot, forming a loop below it.

He threads the ring on one end of the string and ties a double knot above. So there is the ring, safely captured in the upper loop, and everyone agrees that it cannot be removed without untying the knots above and below.

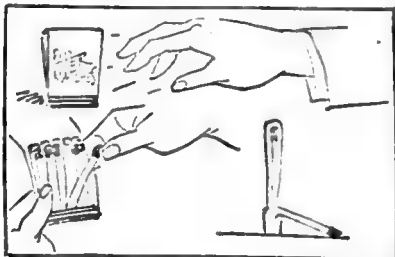
A person is asked to hold the ends of the string—which are still quite long—and the performer drapes a handkerchief over the upper knot, midway between the two ends. Then he reaches under the handkerchief, and in a few seconds he whisks the cloth away. Strange though it may seem, the ring has passed from the upper loop to the lower and the knots are still intact!

How is it done? That is the question everyone asks, and the wise magician does not tell them. For he knows something about knots that the others do not.

The knot through which the ring must pass is a genuine knot, and a double one at that. But the string actually goes through the knot, and since the ring is on the string, the ring can go through also. Under the handkerchief, the magician loosens the double knot and slides the ring along the string, right through the knot and down to the lower loop. Then he tightens the double knot, takes away the handkerchief, and smiles at the amazement registered by those who witness the result.

A Mysterious Balance

All that is needed for this trick is a pack of paper matches. It is an impromptu mystery that you can perform at the table or anywhere that conditions are favorable.



You pick up a pack of matches and open it to show that it contains nothing but paper matches. Then you close the pack and set it upright on the table. To the surprise of all, the pack of matches stands there after you have taken your hand away!

Finally you pick up the pack of matches once more; open it again and show that it contains matches and nothing else.

A perplexing little trick—and an easy one to perform. After you show the matches in the pack, turn it toward you and bend one of the matches downward; as you are holding the pack in your left hand, use the right forefinger to close the pack and the left hand will hide the bent match.

With practically the same motion, the right hand closes the pack—but the single match protrudes. When you set the match pack on the table, it stands there like an easel, for the extended match serves as a support.

Pick up the pack; open it with the right hand; and at the same moment, push back the bent match with the left thumb; thus you can immediately show the pack with all the matches in their proper place.

There is just one point of caution: be sure that all the spectators are in front of you, so that the supporting match will not be seen.

Magnetic Coin

To prove that there is "magnetism" in a coin, take a penny and place it against the center of your forehead. It will stay there even though you bend your head forward and turn it from side to side.

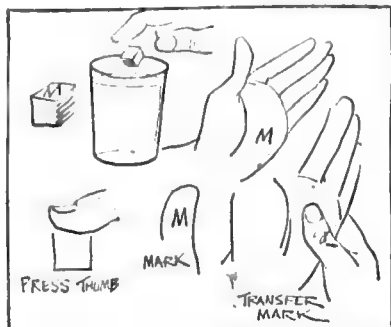
Why? Because when you place the coin in position you press it firmly against the forehead and slide it upward an inch or so. This creates a suction that will hold the coin in position just as though it were glued to your forehead.



The trick is very amusing and always creates a mild surprise.

The Mystic Mark

This is a good impromptu trick for the dinner table. The first article used is a lump of sugar. You give this to someone with instructions to write an initial, number, or mark on the sugar with a pencil, and to lay the sugar with the mark down.



Then you pick up the lump and drop it in a glass of water. You hold the glass and have a person place his hand upon it. Everyone watches the sugar dissolve, and when it is completely gone, you tell your assistant to look at his hand. To his amazement he sees the mystic mark on his hand!

To do this trick, you must first moisten your thumb very slightly. You can do this by rubbing the thumb along the outside of the glass, which will dampen it sufficiently. When you pick up the lump of sugar to drop it in your glass, press the thumb against the side of the sugar that is marked.

This action causes the reproduction of the pencil mark upon your thumb, but no one observes that fact. Now when you tell your helper to place his hand on the glass, you illustrate the action by reaching out and taking his hand. Your fingers go upon the back of his hand; your thumb naturally against his palm. In that way you secretly transfer the mark to his palm.

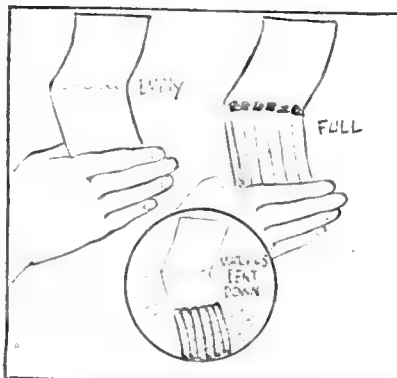
If you have a good impression on the lump of sugar you can add to the trick by placing two persons' hands on the glass, one upon the other. In doing this you transfer the mark first to one and then to the other, so that each of them finds the mark at the end of the trick.

Appearing Matches

Our old friend a pack of paper matches is used in this little novelty. The object is to show the pack of matches quite empty—no matches in it at all; then, closing the pack, to produce the full contents of matches.

You need a full pack of matches for the trick; the method is to show the pack apparently empty, which you can do very easily. Open the pack and bend all the matches downward. Then hold the pack in the left hand with the fingers hiding the lowered matches. Open the pack with the right hand. In closing the pack, bend your left hand forward, and turn the pack upside down; then by sliding the left fingers completely away, the matches come neatly into the pack.

The effect is that you revolve the pack, or make it turn a sort of somersault in the act of closing it. Just a mysterious motion that puts the *hocus pocus* on the watchers—and it does the trick very cleanly.



Magnetic Cigarette Box

This one is done with an empty pack of cigarettes. The magician sets the package against the door or the doorway. He strikes a match and presses it against the center of the pack; but immediately blows out the flame before it has time to light the paper packet.

Now comes the surprise. The performer walks away and leaves the package clinging to the door! He drops the lighted match in the package and adds the weight of a cigarette or a coin; the package does not fall. It stays there against the woodwork.

In trying this trick be sure to use a cigarette package that comes wrapped in wax paper. You remove the wax paper before you do the stunt. The lighted match, in the second that it presses against the package, warms the paper, which is slightly waxed because of the outer covering that you took off.

The warmed wax sticks to the woodwork and the package clings there perfectly, and it will support a slight amount of weight without falling.



The match can be blown out almost immediately after it is pressed against the center of the package; but be sure to press firmly and to do the trick right.

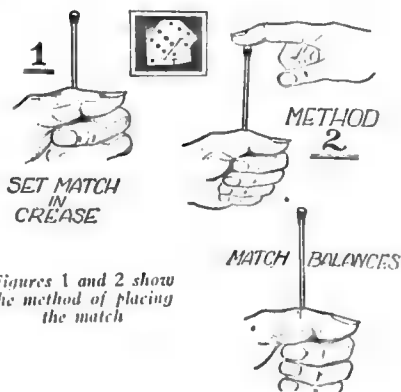
Balanced Match

The performer takes a wooden match and sets it on the back of his left thumb. He holds the match in an upright position; then lets it balance there. This appears to be a skillful feat of jugglery.

There is a little secret to this stunt that helps the performer. In setting the match on his thumb he first bends the thumb inward; then sets the match on one of the creases at the knuckle.

When the thumb is extended, the crease of the knuckle serves as a support, and holds the match upright.

If the thumb is held fairly steady, the match may be balanced with ease; although it must be watched.



Figures 1 and 2 show the method of placing the match

An alternate method is to press the match firmly against the flesh, just back of the thumb nail. This will act as a support.

The Milk Trick

This is a question. It looks like milk, but it is coffee. A cupful of what appears to be milk, but which is not.

Drop several lumps of sugar in a cup of coffee and let them dissolve. Hold a spoon on the surface of the coffee and fill the spoon with cream, letting it slide gently out on the surface of the coffee. As a result the cream forms a sort of layer that covers the coffee and gives it the appearance of milk.



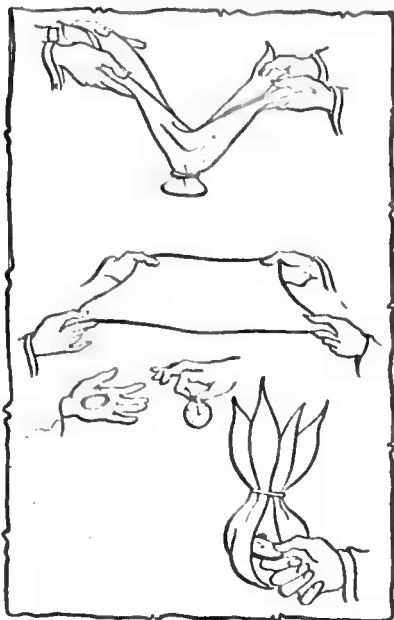
Watch Out!

This entertaining trick is performed with a watch and a metal ring about the size of a merry-go-round ring. First the magician borrows a handkerchief and places the watch in the center. He puts the corners of the handkerchief through the ring and lets two persons hold the corners. Obviously the watch cannot be removed from the handkerchief, for it is too large to pass through the ring.

Then the magician spreads a large handkerchief or some other cloth over the ring and reaches beneath. No one sees what he does; but in some miraculous way he removes the watch from the handkerchief. The ring clanks to the floor and the magician shows the watch in his hand.

The trick is accomplished as follows: directly on reaching beneath the cloth, the magician finds an edge of the handkerchief, midway between two corners and pushes it down through the ring. Although the corners are still tightly held, he is able to make an opening of sufficient size to withdraw the watch.

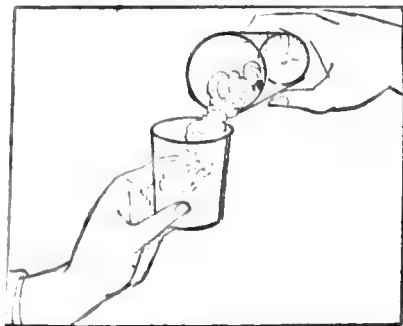
When the watch has been taken away, he pulls the ring downward and lets it fall to the floor, so there is no clue as to the method used.



Showing how the watch is taken from the handkerchief. Another cloth is used to cover

Pouring Smoke

Most people think of smoke as something that floats away easily—but the smoker can prove that it is entirely different. He can half-fill a glass with smoke and pour the contents into another glass!



This requires considerable care. First it is advisable to moisten the insides of the glasses; rinse them with a little water and the trick will work much better. Take a mouthful of smoke and hold a glass to your lips, tilted slightly downward. Open your mouth and let the smoke drift into the glass. Do not blow it out; let it settle in the glass, and be careful to turn your head away slowly, for any slight breeze will ruin the experiment.

Repeat until you have the glass well filled with smoke, which will settle to the bottom like a liquid. Then bring the other glass alongside the first and very carefully pour the smoke from one into the other. After a few experiments you will find that you can pour smoke with no great trouble.



The mysteries of the Orient are regarded as almost miraculous by people who have seen and heard of them. The magic of India carries a fascination in its very name; and people in America believe that the Hindu fakirs and other mystery men of the East are capable of performing feats that cannot be equalled elsewhere.

All investigations of Oriental wizardry have proven, however, that the stories are exaggerations; and this has been further substantiated by the visits of Eastern wonder-workers to America and Europe where the best of their pretended miracles have been exhibited.

The greatest feats of magic in the world today are those which are presented upon the stage in America and Europe; the

methods and principles utilized by our modern magicians are superior to those of Oriental wizards. It is quite as difficult to present a spectacular illusion in a theatre as it is to perform one out-of-doors. Certain feats of magic are suited to certain conditions; that is the only difference. The American magician could put on a Hindu costume or a Japanese robe and perform the tricks of Oriental wonder-workers in their own countries.

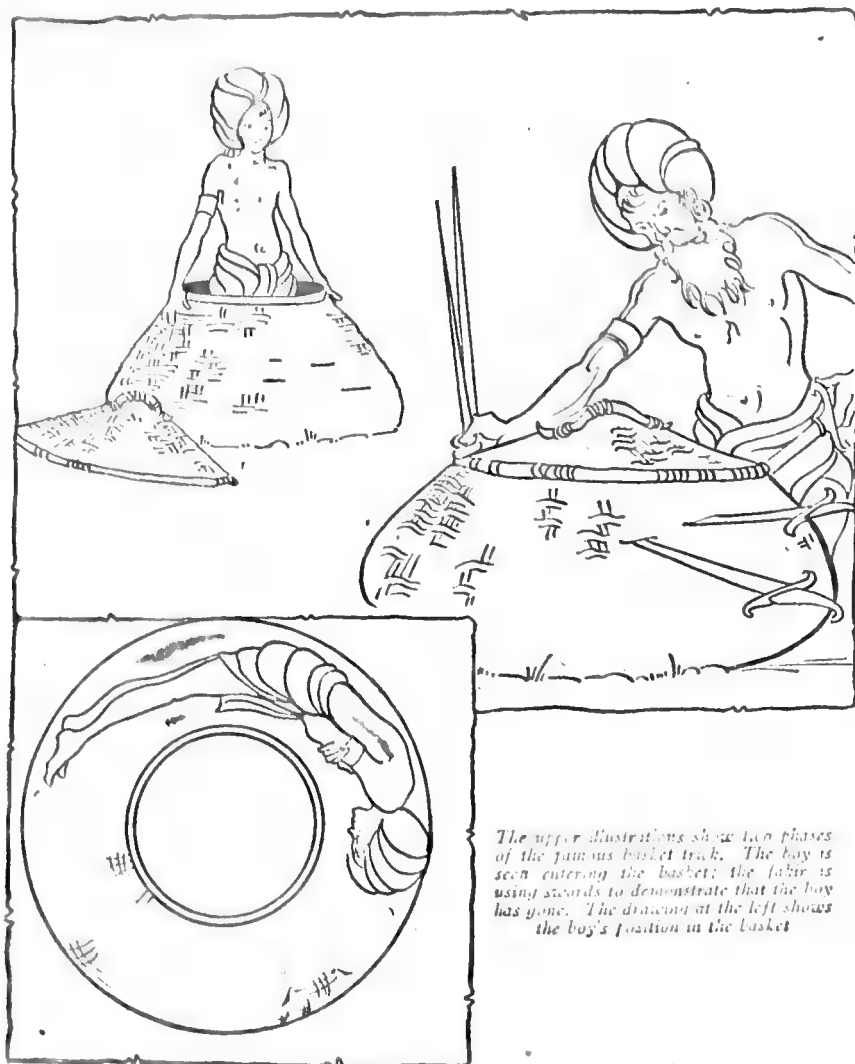
So much has been said of magic in the Orient; so many remarkable stories have been brought back by travelers who were fascinated by the glamor of the East, that explanations of some of these seeming miracles are sure to be of interest, and such explanations are given here.

Mysterious Gold Fish

This is a mystery that is popular with Japanese wizards. A large glass bowl is suspended over a fire; the water is bubbling which shows that it has reached the boiling point. Yet several gold-fish are serenely swimming in the boiling water!

There is a simple explanation to the mystery. The fire is kept at a heat just sufficient to start the water boiling. Hot water always rises; hence the water near the bottom of the bowl is still comparatively cool. The gold-fish naturally keep below the level of the hot water.





The upper illustrations show two phases of the famous basket trick. The boy is seen entering the basket; the fakir is using swords to demonstrate that the boy has gone. The drawing at the left shows the boy's position in the basket.

The Indian Basket

The famous Indian Basket Mystery has been talked about for years. It has been shown in America several times by Hindu magicians who have brought it to this country.

The fakir performs the Basket Trick with the aid of a small boy. The basket used is circular, or oval, in shape, bulging

at the sides, and the boy sits in the center of it. The fakir puts a cloth over the boy's head and presses down on it until he finally forces the boy completely into the basket.

Next he jumps in the basket and tramples the cloth, finally sitting in the basket to prove that the boy is no longer there. As the basket seems too small to contain the boy,

let alone the fakir, this seems real proof that the boy is gone.

The fakir gets out of the basket; puts the cover on it and pushes a sword through the sides of the basket as final evidence that the boy has disappeared.

Then he draws the cloth from the basket and drapes it above; when he lets go of the cloth, it does not fall, for there is a form beneath it. Snatching away the cloth the fakir reveals the missing boy!

Now we shall see how this mystery is accomplished. The boy, when he is forced down in the basket, spreads himself around its bulging sides. Although the basket appears to be small, its circumference or outer measurement is actually quite large and there is more than enough space for the boy's body.

This enables the fakir to sit comfortably in the center of the basket. The passing of the sword through the basket is not a difficult matter; the fakir knows the position of the boy's body and he takes care that the sword thrusts are made in the proper places; beside the boy's neck; under his arm; between his knees; or in the portion of the basket where the boy is not located.

When the fakir raises the cloth and drapes it over the center of the basket, the boy scrambles from his position and sits upright, beneath the cloth.

The trick can be done anywhere, and the fakirs create a great sensation with it as they show it out of doors in the midst of a crowd, and do the trick so cleverly and convincingly that the spectators believe they have witnessed a modern miracle.

The Oriental Rice Bowl

The Hindu magician who performs this trick uses three articles which are quite ordinary in appearance: a lota-shaped bowl; a knife; and a quantity of rice. People gather all around him, and he pours the rice into the empty bowl. Then he thrusts the knife blade into the rice, and grips the handle of the knife.

When he slowly lifts the knife the bowl comes with it—rice and all! He holds the suspended bowl in the air; he may even swing it around and around; but the bowl clings to the knife as though held by an invisible force. Finally he sets the bowl down, removes the knife, and pours out the rice.

Where is the trick? Everyone wonders about that. Yet the trick itself is so simple that for many years it perplexed the keenest observers. The whole secret lies in the shape of the bowl, with its bulging sides. The wizard fills the bowl with rice, making sure that the grains are tightly packed. When he inserts the knife, rice is forced into the sides of the bowl, and the pressure of the grains is so great that the bowl and all may be lifted by simply raising the knife.

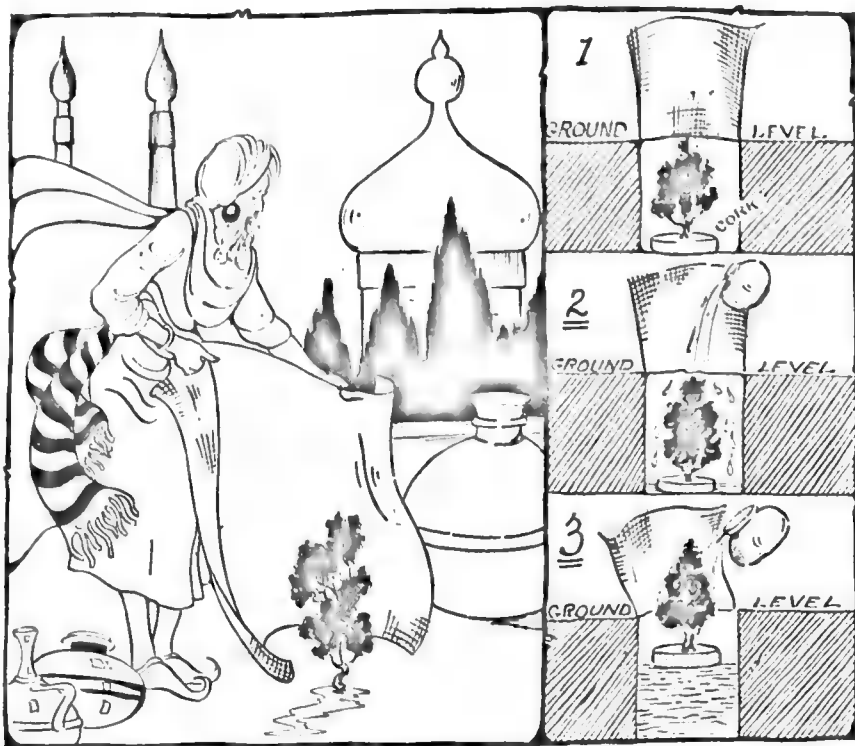


When the bowl is set down, a twist of the knife enables the magician to withdraw it, especially as he holds the bowl when he does this. It must be remembered that the bowl is of light construction; yet the trick appears so incredible that it is baffling to those who witness it.

The Fakir's Tree

One of the most heralded tricks of the Hindu fakirs is the growing of a small tree in the presence of persons who surround the Oriental wizard. There are various ways in which this seeming miracle is accomplished; the one described here is perhaps the most interesting.

Of course there is a trick to it. The fakir first selects a spot where the ground is hard, and there he digs a round hole, just large enough to accommodate the bush which he intends to use in the mystery. The bottom of the bush is set in a large cylinder of cork, or some very light substance, and the entire bush is buried, after which the hole is closed



The fakir selects a suitable spot and places a seed in the ground. He shows a small mat; forms it into a cylinder and sets it so that it surrounds the place where he put the seed.

Then he pours water into the cylinder, to aid the growth of the seed. He uses bowl after bowl of water, pouring the fluid in very rapidly. Finally he removes the cylinder, and there is a small tree, or bush, growing from the ground!

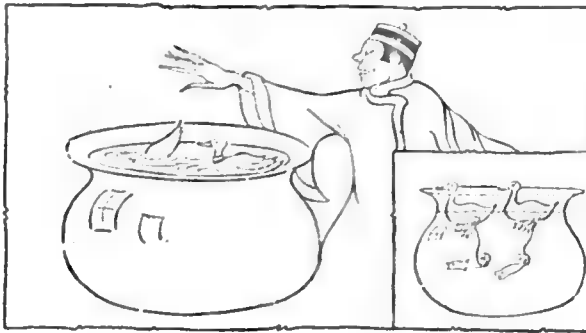
by twigs, which are covered with earth.

The fakir chooses this spot to grow his bush. He pushes a seed into the thin layer of earth; then sets the mat around the spot. When the water is poured into the cylinder, it goes into the hole in the ground, and as the hole becomes filled with water, the bush is forced upward through the earth. The hole finally is full of water; and the fakir then removes the cylinder to show that the tree has grown.

Diving Ducks

Japanese magicians create much mystery with their diving ducks. The ducks are made of wood and they float in a tub filled with muddy water. The spectators form a circle around the little pool and they notice that the ducks move as though alive. Then the magician extends his hand, and in answer to his command the ducks bob beneath the surface of the water. They come up again when the hand is withdrawn.

The explanation to the trick is as follows: there are gold-fish in the water, and each gold-fish is attached to a duck, by a slender thread. The gold-fish swim around and draw the ducks after them. When the magician extends his hand, its shadow frightens the fish, and they swim to the bottom of the tub, drawing the ducks beneath the surface. The water is muddy so that the gold-fish cannot be seen.



The ducks dive when the wizard approaches. Note how the imitation ducks are attached to goldfish which are not seen in the murky water

The Famous Fire-Walkers

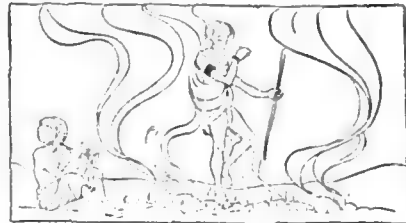
The witch doctors or miracle men of the Fiji Islands have for years performed a mystic ceremony that has been heralded as an unexplainable mystery. This is the celebrated feat of walking through fire.

In preparing for the fire walking, the wonder-workers prepare a bed of fire in which they place large stones. The fire is kindled and the stones are heated until there is no doubt whatever that they must be unbearably hot.

As the flames die down, the fire walkers prepare for their mysterious exhibition. Then, one by one, they deliberately walk bare-footed from stone to stone with a calmness that amazes all their witnesses.

This is a very convincing demonstration, and it is not surprising that imaginative persons have raised it to the grandeur of the miraculous. But a scientific study of the Fiji fire-walking has robbed this feat of its cloak of mystery.

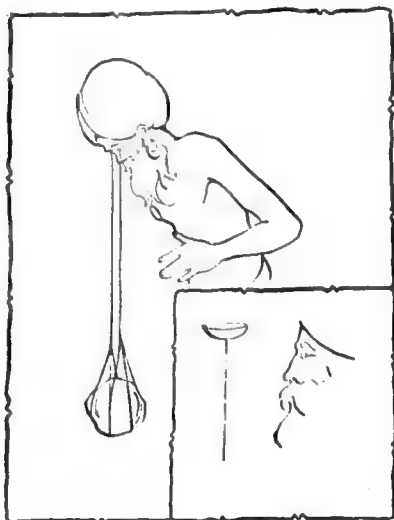
The Fiji Islands are of volcanic origin; they abound in porous, lava-like rock. Like lava, this rock has a low melting point, and it loses its heat very rapidly. This is the type of rock that is placed upon the beds of fire; as soon as the fire begins to die down, the stones cool to an amazing degree, and although they are still hot, they are not unbearably so.



The witch doctors walk slowly from stone to stone; they do not linger too long on any particular spot, and they suffer no great inconvenience in their demonstration.

The Hindu Stone Lifting

This trick of the Hindu fakirs has been recorded as something unique; as a matter of fact, it has been performed by numerous Hindus and while it is startling, it is not so remarkable as one might suppose. Like so many other feats of Oriental mystifiers, it has gained through exaggeration.



Special cups are used by the fakir in lifting the stone

Some people have stated that they have seen a Hindu "lift a stone with his eyes," thus creating the impression that the fakir, has, by some amazing power caused a stone to float in the air. What they actually mean is that they have seen a stone lifted by the eye-lids.

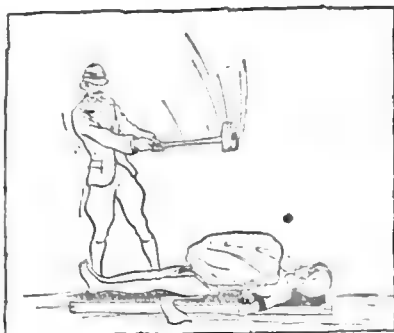
The trick is genuine enough. The fakir ties a rope about a stone; to this he attaches two cords or wires that terminate in small curved cups. He places these against his eyes, and lets his eye-lids close over them. He is in a stooping position, and when he rises, he lifts the stone in this manner.

This appears to be phenomenal, as one would not believe the eye-lids possessed such strength; actually they are capable of supporting a considerable weight without discomfort to the performer. The little cups that he uses are very smooth on the inner surface and do not injure the eyes.

Nevertheless, the trick is not an enjoyable one to practice, and a great many fakirs do not perform it for that reason. Hence those who do receive credit for demonstrating something that is almost miraculous, whereas it is actually a simple trick.

The Man of Iron

The ability to withstand torture seems to be part of the philosophy of the Orient; many stories have been told of Hindus who allow themselves to undergo painful ordeals. Hence the fakirs who perform the feat of lying on a bed of spikes have always met with curious audiences; and when this exhibition was first introduced in Europe it created an immense sensation.



The fakir who performs this surprising feat of physical endurance lies on a bed of nails or spikes, after convincing the audience that he is wearing no shielding garment.

While he rests on his back, a huge stone is placed upon his body, and one of his attendants delivers terrific blows upon the stone, with a sledge-hammer.

The strokes break the stone; and the fakir pushes aside the fragments and rises from his couch of torture apparently none the worse from the terrible ordeal.

While this trick can be performed only by a man of good physique, there is nothing miraculous about the demonstration. It is a genuine exhibition; but it not nearly so difficult as it appears and it is not a painful ordeal.

Lying upon the bed of spikes is uncomfortable—that is all. There are so many spikes, and they are so close together, that the performer's weight is well distributed, and he can carry the additional burden of the stone without injury.

Breaking the stone with the sledge-hammer is a clever piece of business. The stone is much heavier than the head of the sledge; as a result, the blows of the mallet are absorbed by the stone, and are scarcely felt by the man beneath. It is an old trick—a simple experiment in inertia—and it does not harm the performer in the least.

The Japanese Sword Trick

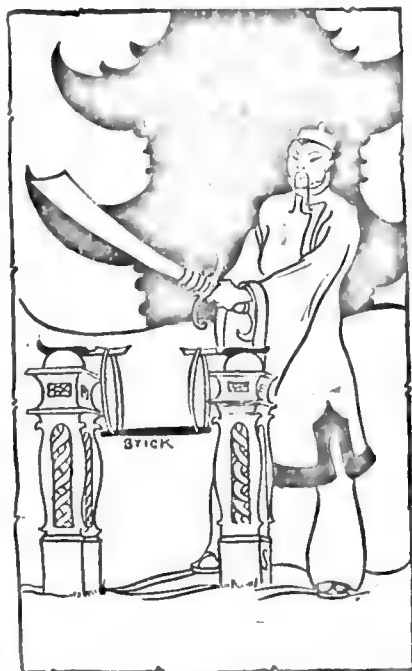
This is one of the most surprising tricks of the Orient. It is supposed to have originated in Japan. The magician has two stands or upright posts, each containing a sharp knife or razor blade. The wizard shows two loops of tissue paper and hangs one over each blade; he does this carefully so that the paper loops will not be cut.

Then he places a stout stick in the two loops so that it is suspended only by the flimsy tissue paper. Next he takes a large sword and with a sweeping blow cuts the stick cleanly in half. The portions of the stick fall to the ground—yet the tissue paper loops hang from the sharp blades, uninjured!

That the magician can cut the stick in half without damaging the tissue paper loops seems incredible; yet the fact is self-evident, for the loops are uncut.

This mystery has caused considerable wonderment, even among some persons who have considered themselves to be "authorities" on magic. They have "explained" that the trick lies in the stick, which has been previously broken and repaired. As a matter of fact, the stick is quite solid and the Japanese wizards are always ready to let any person supply the piece of wood.

The trick actually depends upon a simple natural phenomenon; namely, that the stick



takes the force of the blow and none of the pressure is transferred to the paper loops, which merely serve to hold the stick motionless. A quick, clean, sweeping blow is all that is necessary.

The Enchanted Rod

Egypt is known as a land of mystery, and the magicians of that country perform many surprising feats of magic. One of the most remarkable is the transformation of a rod into a snake. This is one of the few survivals of ancient Egyptian magic; a remarkable trick that has been handed down for centuries.



The wonder-worker carries a short staff or rod which he uses as a wand. When a suitable time arrives for him to perform his most surprising deception, he lifts the rod, shows it to those about him, and casts it on the ground. Instantly the rod becomes a wriggling snake which is captured by the magician before it can escape,

This amazing trick is accomplished in a most surprising manner. There is a species of serpent in Egypt known as the *naja haje*; short and thick in body. This snake, like other forms of living creatures, may be temporarily paralyzed by those who know the method. Pressure at a spot near its head causes the serpent to become rigid and apparently lifeless. In this condition it resembles a wooden rod.

The Egyptian magician uses an ordinary wooden rod most of the time; when he is ready to perform the snake trick, he carries the rigid snake instead. No one suspects that it is anything other than a stick of wood. When he throws the supposed rod on the ground, the shock is sufficient to arouse the snake from its lifeless condition and it wriggles away, seeking a spot to hide. This is a most surprising transformation.

Buried Alive!

The greatest mystery of the East is the Living Burial. Performed in India and other parts of the Orient, it was brought to Europe and America where it created a tremendous sensation. In this strange exhibition the wonder-worker, presumably under the influence of hypnotism, is buried underground for a period varying from one hour to several weeks.

Although many persons believe that the Hindu yogi are capable of performing this feat in a genuine manner, actually suspending animation, it has been proven conclusively that trickery has been used in burials of long duration; that the fakir who is underground actually has some contact with the outer world.

The burial is made in a spot selected, or agreed upon, by the fakir. He is placed in a plain casket and is lowered into the earth. A guard is set over the grave and at the appointed time the casket is dug up; the fakir is found to be still alive.

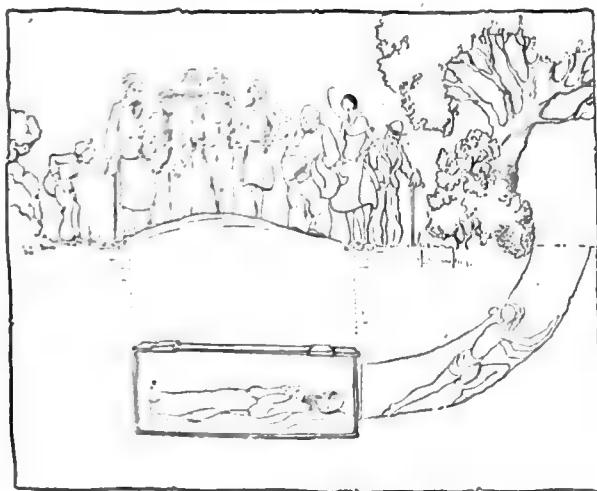
The fakir has several confederates. These men go to the spot selected for the burial and dig a small tunnel to the place where

the grave will be. When the fakir is buried, he opens the end of the light wooden coffin, and breaks through to the hidden tunnel, by which he comes to the surface of the ground some distance away, into a clump of bushes. When the time arrives for the coffin to be dug up, the fakir goes back through his tunnel and resumes his place in the casket.

If the time set for the burial is of shorter duration, it is not necessary for the fakir to leave his casket; instead, a small opening or tube is made from the ground to the spot

deducted in India where the experiment is called "samahdi." Witnesses have claimed that complete precautions were taken to prevent trickery. But all of the out-standing cases proclaimed as "genuine" took place many years ago, before the subject was properly investigated; and in the light of more recent discovery, the authenticity of the early cases may be doubted.

It is a fact that the yogi of India are men who do not seem to mind pain; and that they have the ability to withstand many tortures. But when it comes to the



The diagram shows the fakir in the grave and also making his escape through the tunnel. He emerges through a concealed opening in the ground.

where the casket will be, and the opening is artfully camouflaged. The fakir gains air through this secret channel, and remains in his coffin all along.

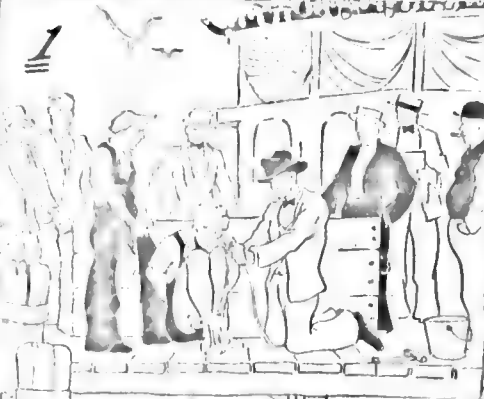
At best it is an ordeal which requires considerable nerve and the feat is dangerous. One man allowed himself to be buried under sand for a short period, believing that he had sufficient air to last during the test; he became frightened and tried to force his way out, with the result that he was dead when the coffin was finally opened.

There are many tales of long burials con-

ducted in India where the experiment is called "samahdi." Witnesses have claimed that complete precautions were taken to prevent trickery. But all of the out-standing cases proclaimed as "genuine" took place many years ago, before the subject was properly investigated; and in the light of more recent discovery, the authenticity of the early cases may be doubted.

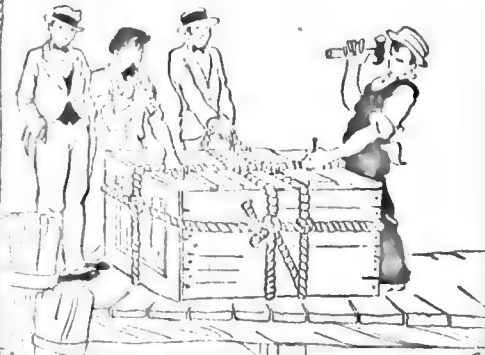
Persons who travel in the Orient generally look for mystery and therefore find it; but really experienced observers have a different story to tell. They have learned to look for trickery. The amazing hypnotic powers which the yogi of India are supposed to possess are founded chiefly on talk which has been used to impress the credulous.

1

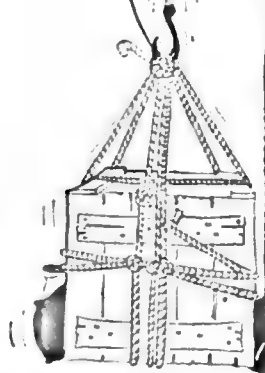
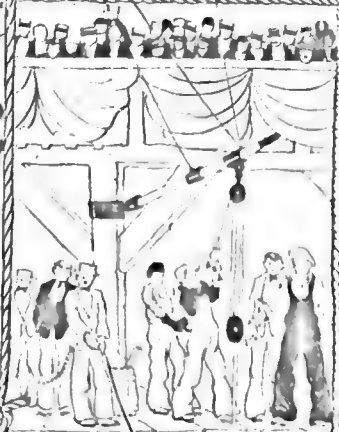


BLACKSTONE
NAILED IN A BOX

2



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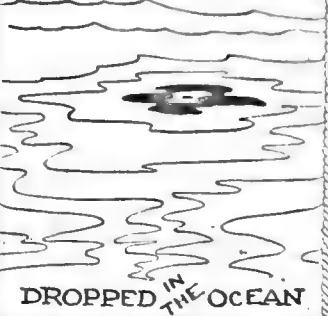


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HE'S
OUT!



DROPPED IN
THE OCEAN





Hypnotism is a subject which interests thousands of people, and most persons believe that the professional hypnotist is possessed of some tremendous power that enables him to control the minds of others.

It is true that a great deal of experience is required to become a successful hypnotist. There are many ways in which the human mind may apparently be controlled, and few people are capable of learning certain methods utilized by clever hypnotists.

At the same time there are many simple tricks which appear to be demonstrations of hypnotism, and the performer who pretends that these are accomplished by some magnetic force or power will invariably create surprise and wonderment.

I shall explain how some of these tricks are accomplished, and my readers will realize how easily they may be done. To be effective, these should be performed with a mysterious air, as though the magician is accomplishing them by some power of his own. They are all a form of entertainment, however, and depend entirely upon simple principles.

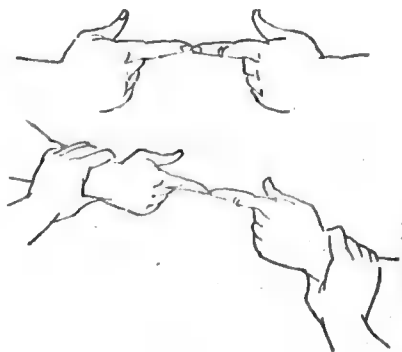
The Strength Test

Choose a person whose strength is about equal to your own and tell him that you will produce a magnetic power that will be impossible for him to overcome.

To demonstrate this you hold your arms level before your body, extend the forefingers of both hands, and set them tip to tip. Hold them there for a few moments, to produce a "magnetic" force.

Then invite your friend to seize your wrists, one with each hand and tell him to pull your finger tips apart. He strives with all his strength; yet your finger tips stay together as though held by an invisible force.

This is a very convincing demonstration, for you are using no grip whatever; you are simply putting the tips of your fingers together whereas he is using every ounce of his strength. It is a feat which appears impossible.



Yet it all depends upon the position of the hands. By pressing your fingertips firmly together you have a great advantage, and the strength which you are exerting will be much more effective than his attempts to draw your hands apart.

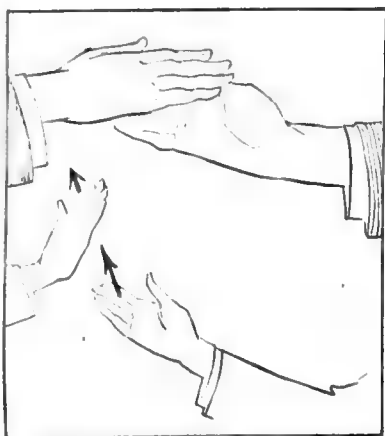
By this method a person who is comparatively weak can actually exert more force than someone of superior strength, and it appears as though the person pulling on the wrists has lost his natural powers. It looks like a simple thing to do; actually it is almost impossible.

Controlled Eyelids

This is a surprising stunt. Tell someone to look straight ahead for a few moments; then to look upward without raising his head and to keep looking upward. He must raise his eyes to do this.

Magnetized Hand

The subject holds out his hand and the operator rubs the palm for a few moments; then the operator raises his hand and snaps his fingers; as if in answer to the command the subject's hand moves upward.



Experimenting with this trick will enable you to learn it effectively. You must first grasp the person's wrist with your left hand, and press his hand as you rub it with your right hand. Tell him to keep his hand in position; as a result he will be unconsciously pressing upward.

When you suddenly take your hand away and snap your fingers, his hand will naturally move upward as though some magnetic force drew it in that direction.

Fingertip Control

In this experiment, the subject is seated in a chair. He lies backward, folds his arms, and extends his feet. The performer tells him to retain that position for a few moments.

Then the hypnotist announces that he will keep his subject from rising, by simply placing his fingertip upon his forehead. He presses the subject's forehead in the manner stated and says: "You cannot rise. You are powerless. Try to rise."

The subject strains and uses every effort but finds that he is helpless; finally the performer says: "You are now able to rise," and removes his finger. The person then gets up without difficulty.

To perform this trick successfully you must first experiment with a friend and learn the exact position. The subject must have his feet well extended and his head well back so that he is virtually reclining. The object is to have him in a position where he must raise his head in order to get up from the chair; insist that he keep his feet extended and his body somewhat rigid in order that your "hypnotic" force may be exerted.

The pressure of the finger is quite sufficient to hold the man in position; but the pressure must be firm and well centered against the middle of the forehead, to prevent slipping. Do not prolong the trick more than several seconds.

This is a very effective hypnotic trick and is by no means difficult, but it should be practiced in order to perform it with certainty.



With the subject well back the finger pressure will hold

A Mesmerized Wrist

Instruct a person to clench his fist, with the thumb inside; then to double up his arm and press his fist very firmly beneath his shoulder—under the armpit.

Now request that he slide his thumb from his fist. He does so without difficulty.

"That was easy," you say, "but I shall now make the same operation difficult. Hold your fist where it is; and try to put your thumb back in your fist. You cannot do it!"



When the person tries to put his thumb back in his fist he receives a wrench at the wrist. It is a very surprising muscular sensation and it gives the impression that some force has gripped the wrist and rendered it powerless.

The same trick will work with some persons if the fist is placed firmly on top of the shoulder, near the neck; this is an easier position to attain, but it is not so sure of working.

In either case the fist must be pressed firmly in position; relaxation of the hand will interfere with the trick; so make sure that the person follows your instructions to the letter.

Hypnotized Arms

While this is a comparatively simple trick, it may be shown effectively and works very well. The performer apparently causes a person's arms to rise by auto-suggestion, and if enough stress is laid upon that argument, the trick will prove perplexing.

Have a person stand in a doorway and tell him to press the backs of his hands against the sides of the doorway. He is instructed to do this with all his strength and to retain his rigid position as though he were keeping the sides of the doorway apart.

Then you speak slowly, telling him that he is entering a mental condition that will enable you to make him respond to any suggestion that you may make.

Finally you tell him to walk forward, stating that he will unconsciously follow any movement that you may perform. As he steps from the doorway, you raise your hands from your sides. Much to the surprise of the subject—and of those who witness the trick—the person's arms will respond and will rise in time with yours, until they nearly reach his shoulders. Yet he will be virtually unconscious of the action on his own part.

The reason for this is pressure. The person's arms are straining upward when they press against the sides of the doorway. Walking forward relieves the restraining, and the arms, now free, will rise of their own accord.

You must make this trick sure by giving your little talk while the person is standing in the doorway.



Steady pressure against the doorway causes the arms to raise

Cold Air

The performer tells his subject to hold one hand outstretched, with the thumb pointing upward. The performer rubs the hand and then holds his own hand so that the fingertips are close to the person's palm.

He says that he will cause a cold vapor to come from his fingertips, and that the other person will feel his palm become cold. This does not happen immediately, so the performer raises his hand for a moment and again places it near the subject's palm.

He repeats the operation and this time the subject feels a coldness creep along the palm of his hand. This is extremely surprising and the subject wonders whether or not he is a victim of imagination.

As a matter of fact the performer does not make his subject believe that his hand feels cold; he actually produces a blast of cold air without the subject realizing it. When he raises his hand the performer follows by swinging his hand toward the spectator's palm. His fingers stop near the palm and remain there; the motion of the hand

creates a breeze which sweeps around the fingertips and makes the subject's palm feel cold.

The object of rubbing the palm before the trick is to make it warm and therefore more susceptible to the cold. It is not necessary to sweep the hand rapidly through the air; an easy motion is sufficient. You can practice the trick by trying it with your own hands.

Hand on Head



This is a simple and surprising experiment. Place your hand on the crown of your head and ask someone to move it from its position. Here again the strength of the other person seems to have gone. He can pull; he can push; he can try to lift; but he will be unable to get your hand away.

Yet you do not have to exert a great deal of strength or pressure. A very effective way to show this trick is to utilize two persons. Tell one that you will give him superior strength; tell the other that he will be weakened.

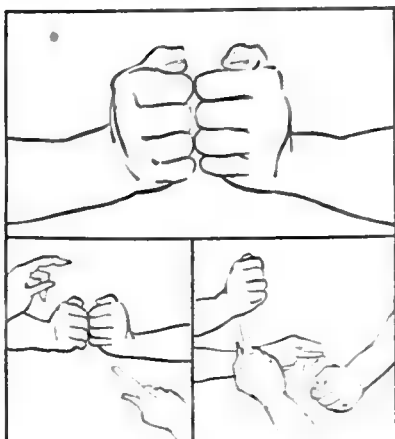
Then let the first person place his hand on his head, with instructions to press as little as necessary, and tell the second person to use every effort to draw away the first person's hand by tugging at the wrist.

Both will be surprised; the first because he can resist with so little effort; the second because he utilizes all his strength to no avail.



Hands Together

This is a trick with a double effect. With it, you apparently demonstrate that you can make a person's strength virtually nil. First you place your fists together and invite the person to draw them apart. He pulls on your arms, but finds that he cannot budge your hands.



When he has failed in the attempt, tell him to hold his fists together as you did, so you may demonstrate that he is actually helpless. When he has done this, you, using your forefingers alone, push his hands apart with the utmost ease.

This is a very convincing exhibition; yet strength has nothing to do with it. When you place your fists together—knuckles against knuckles—and extend your elbows, you have your opponent at a disadvantage so that he cannot exert his pulling strength sufficiently to draw your hands apart.

When he places his fists together, you do not attempt to draw them apart. Instead, extend your forefingers and hold one of your hands above one of his fists; and your other hand below his other fist. Then strike downward with your upper hand and upward with your lower hand.

This action, performed sharply, will knock his fists apart so quickly that he will be completely surprised.

Lost Strength

This trick created quite a sensation a few years ago. It appeared to rely upon some little known power—possibly of hypnotic origin—and opened a scientific discussion. It is best performed by a person who is light in weight.

The performer states that he can press a certain nerve that will take away the strength of a man much larger than himself. He touches the man's chin; finds the particular spot he desires, and presses there. Then he tells the other man to try to lift him. Singularly, this cannot be done. The larger man will grasp the performer under the arms and will use every effort to raise him from the floor, but without result.

The "nerve" in the chin is merely a clever pretext which enables the performer to accomplish the trick. In order to lift, the larger man must bend forward. He is prevented from doing his by the performer, who presses his head backward by constantly holding the forefinger against his chin.



Hence the lifter is never in a position to exert the proper strength; he is off balance; his power is deflected and is of no avail. The performer must lay much importance to his search for the proper spot on the lifter's chin; because this draws attention from the actual method. Too much pressure should be avoided; the performer simply sees to it that the other man's head goes back when he tries to do the lifting; and in this manner a person of very light weight can overcome the efforts of a very strong person.

In fact, a boy may be able to resist the lifting of a grown man, if he is acquainted with the proper way of working the trick.

Stopping the Pulse

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A Demonstration of Auto-Hypnosis

This is an experiment performed by so-called "miracle men" who have convinced many persons that they are capable of hypnotizing themselves. In fact, much has been said of this trick and many persons have believed that it is supernatural.

The performer holds out his arm and lets someone feel his pulse. Gradually the pulse beat lessens; it seems to die away and to disappear almost entirely. It creates the

idea that the performer controls his pulse with his mind.

Yet there is a very simple way of working the trick. A handkerchief tied into a hard knot is placed under the arm. The handkerchief is very small; it is easily hidden under the coat, and the performer simply presses his arm very firmly against the block. The pressure reacts upon the pulse beat, which lessens accordingly.



The famous "pulse stopping" is accomplished with the aid of a handkerchief knotted beneath the arm

In concluding these hypnotic tricks, let me remind my readers that they should be presented as entertainment, any talk on hypnotism being used merely to add effectiveness to the performance. I have purposely refrained from describing any tricks of pretended hypnotism that might be dangerous or objectionable.

There are many so-called "tests" which are interesting and mystifying yet which should not be attempted by the average person. Those that I have explained are all entertaining and none of them involve chances of injury to either the subject or the operator.



CARD TRICKS *for* EVERYONE

Card tricks are always enjoyable and everyone likes to have a few of them on hand for suitable occasions. Some of the best tricks with cards require no skill whatever, and from these have been selected the perplexities which are found in this section. Follow the directions with a pack of cards, and you will be surprised at the ease with which you will learn them.

A Magic Discovery

The performer lays a pack of cards on the table and asks a person to divide it into two heaps. He then turns his back and tells the person to think of a number not higher than thirteen and to deal that many cards from the lower half of the pack to the upper half. He may place the upper half upon the lower.

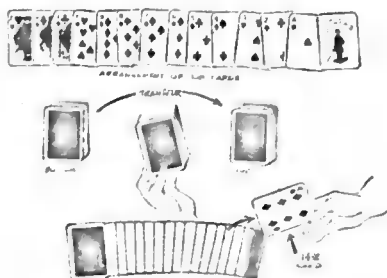
The performer returns and rapidly counts cards from the top of the pack, without looking at a single card. Suddenly he tosses a card face up—and the spots on the card tell the number of cards moved!

For instance, the spectator takes the pack and cuts it. He deals six cards from the lower half to the upper. He places the top portion of the pack upon the lower; the performer takes the pack, deals and turns up a six spot.

Jacks signify eleven; queens twelve; kings thirteen.

This is a trick that works itself. Arrange thirteen cards on top of the pack: king, queen, jack, down to ace, which is the lowest of the arranged cards. Suits are optional; hence you can quickly make this arrangement with a borrowed pack.

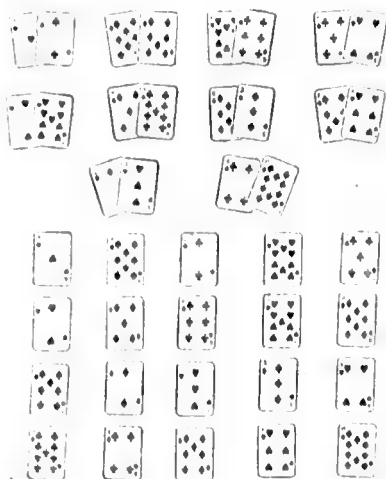
Let the spectator cut the pack and deal cards from the bottom heap to the top; then replace the top heap on the lower. All you have to do is count down to the fourteenth card and turn it face up. It will reveal the number of cards moved.



Suppose three cards were moved; it is then advisable to replace the cards you dealt and count off three, putting them back in the lower portion of the pack. For you will then be able to repeat the trick.

Do not repeat it too often, however, and shuffle the cards when you are through. It is wise to have the joker under the ace in your set-up; then if no cards are moved, you turn up the joker, which signifies nothing.

Twenty Cards



The cards are shown in their original pairs; also in their positions in the layout

This is a grand old trick that never seems to lose its popularity. With proper presentation it becomes a good mystery. The pack is shuffled and dealt into ten heaps of two cards each. The performer turns his back while someone turns all the pairs faces up.

Then anyone present is privileged to remember any pair of cards—mentally—after which the pairs are turned faces down.

The performer returns and gathers up the pairs in any order; then he deals four rows of cards faces up, in a haphazard fashion, so that the cards are hopelessly mixed. He asks the first person to name which cross-rows his cards appear in; as soon as the rows are named the performer picks out the selected cards. He repeats this with all others who chose a pair of cards.

This trick depends upon a single formula of four words; it used to be done with Latin words, but the following English words do quite as well:

B I B L E
A T L A S
G O O S E
T H I G H

After the pairs have been gathered, deal the cards as though the letters of these words were on the table before you. Place the first two cards where the letters B appear; the next pair on the letters I; the next on the letters L, etc.

Now the instant that someone tells you in which row or rows his cards appear, you can pick out the cards. For instance, if he says, "Rows one and four," you know that the cards must rest on the imaginary letters I. If he says, "Both in row two," you know that the letters A are indicated. No two combinations of letters are alike.

Three-Card Monte

Everyone has heard of the Three-Card Monte trick in which the card manipulator shows a queen and two other cards—lays them faces down—and asks you to pick the queen. It's always hard to get the queen.

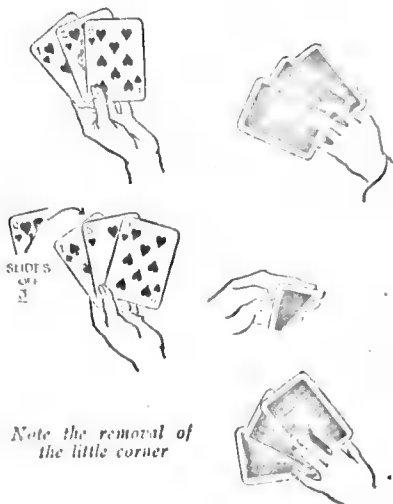
Here's a form of the trick which will fool them all—and which is **very** easy

to do. You take three cards—from any pack—and carefully arrange them with the queen in the center. Then you fling the cards faces down on the table and no one can pick the queen. You can give them two guesses—and then three—but they won't find the queen. It isn't there; it's in your pocket!

Here's how the trick is done. Take an old card—a queen of hearts—and cut off a corner. Carry this corner-piece with you. When you are ready to do the trick, take any pack, and turn your back while you arrange the cards. First find the real queen of hearts and slip it in your pocket. Then take any three cards and fix them in a close fan; slip your corner-piece in the fan in front of the center card.

Now you can show the fan back and front, holding it in your right hand. There are three cards front and three cards back; but the corner-piece that registers queen of hearts hides the real center card of the fan. Turn the fan face down and grip the spread end of the fan between the thumb and fingers of the left hand, as though to arrange the cards. Then draw the right hand rapidly away, throwing the three cards faces down on the table. The left fingers and thumb hold on to the little corner-piece, which is easily concealed by the fingers, as it is quite small.

Of course, none of the three cards is



Note the removal of the little corner

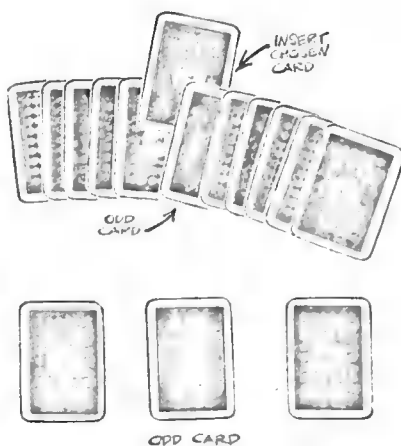
the queen; and you bring the queen from the pocket, leaving the little corner-piece there.

Find the Card

You can obtain surprising results with this trick. You take a pack of cards and run through them, holding the pack faces down and moving the cards from the left hand to the right. Someone selects a card; you open the pack slightly and have the card replaced. The pack is cut several times, but when you run through it again, you immediately discover the chosen card.

The secret lies in the use of an odd card from another pack; you slip this card into the pack that you are using (which may be a borrowed pack) and as you spread the cards you look for the one with the different back. When you come to it, slide it quickly, so its back is covered, but hold an opening below it. When a person removes a card, lift the pack at the opening so that the chosen card goes in at that place.

The cutting of the pack makes no difference; the chosen card will be the card

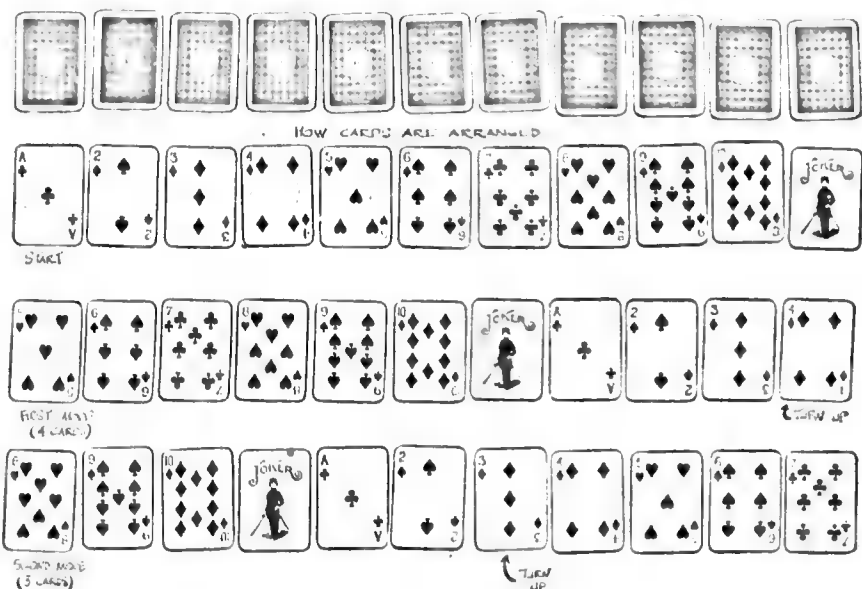


just below the odd card; by running through the pack and looking for the strange card, you can locate the card that was selected.

Of course you must use good judgment in your odd card. If you are employing a pack that has blue backs with a white border, your odd card should also have a blue back with white border, being dif-

ferent only in design. Some performers who use this trick carry several odd cards (such as jokers) from different packs, so that they can always have a suitable odd card to slip into a borrowed pack.

The Mystic Row of Cards



This is another trick of discovery. Lay eleven cards in a row, face down, and invite a person to move any number of cards from the left end of the row to the right, moving the cards one at a time. This is done while your back is turned and of course the person can slide the cards back so as to keep the row in its same relative position.

Picking up a card, the performer reveals the number of cards moved—ten being the maximum allowed.

The system is simple. The cards run from ace to ten, with a joker or blank card at the extreme right. After the

cards are moved, turn up the card at the right of the row and you will reveal the number moved—the joker or blank standing for zero.

A clever thing about this trick is that you can repeat it immediately by simply putting the card face down and turning your back. No need to rearrange the cards.

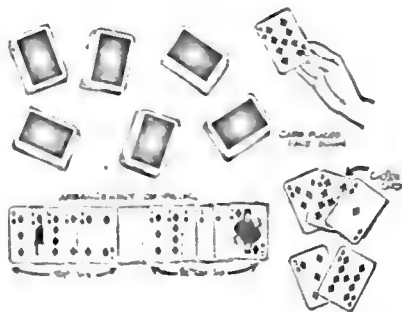
To do this, remember the card you turned up: suppose it was a four. Since you turned up the first card on the right, you must now add four to one—and the next time turn up the fifth card from the right. This will reveal the number moved on the second transfer.

The Magic Card

Six heaps are dealt in this trick; a card is taken from one heap and remembered; it is placed on another heap and the heaps are gathered and cut. Running through the cards the performer discovers the selected one.

No difficult memorizing is required. Pick up a pack and get six cards of one suit on the bottom and six of the same suit on the top. You can do part of this following another trick; if you still have a few cards to arrange you can do it by saying that you are going to remove the four jacks as they are trouble-makers, and in finding the four jacks you finish your arrangement. The elimination of the jacks also disposes of the odd card of your suit, so that there are six diamonds (for example) on top and six diamonds on the bottom.

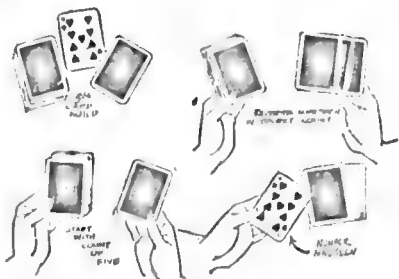
Lay the pack face down and tell someone to deal six heaps. As there are just forty-eight cards (joker being out with the jacks) this makes even heaps. Now the top card and the bottom card of each heap are diamonds—but no one knows this fact.



A person takes any heap and removes a card, which he remembers. He puts it on top of any other heap and gathers the heaps together. You do not have to watch him do this. The pack may be cut. The result is that the selected card is between two diamonds; when you run through the pack face up you can tell it as soon as you see it.

Change the Number

This is a surprise. A person takes the pack and remembers a card—also how far it is from the top of the pack. Another person names a number; the performer mixes the pack and puts the first person's card at the spot named by the second!



The trick is easy, but you must do it boldly. The first person notes a card and its number from the top; but you specify that it must be less than twelve from the top. Suppose he picks the nine of hearts—five from the top.

The second person is told to name a number above twelve—naming it aloud. Suppose he says "Sixteen." You place the pack behind your back and count off sixteen cards one by one, reversing their order, afterward replacing them on top.

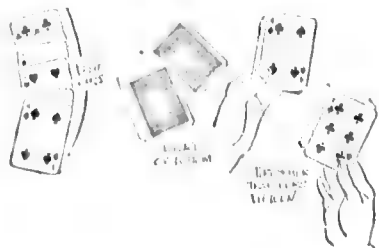
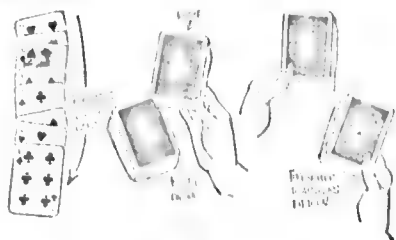
Now comes the clever action. You say that you have put the mentally selected card at the number named by the second party; that it will now be number sixteen in the pack. You ask the first person: "At what position was your card?" He replies that it was fifth from the top. So you count beginning with five, dealing a card on each count: "Five, six, seven, eight," and so on to sixteen.

You turn the sixteenth card face up, and sure enough, it is the selected card, the nine of hearts.

This is another one that works automatically, but practice it a few times so that you can do it neatly and without too much delay.

Here's Your Card

Tell a person to shuffle the pack and to deal off a small number of cards, turning them faces up so they overlap. He must remember the last card dealt—also its number in the pack. Suppose he deals eight cards and the final card is the six of clubs; he remembers six of clubs and he remembers the number eight. But this is done while your back is turned so you know neither the card nor the number. The cards are replaced on top of the pack.



You put the pack behind your back and people hear you counting as though you were trying to find the card. Then you tell them that you are mixing the cards.

Give the pack back to the person and tell him to deal off the same number he dealt before (that means eight in this case, but you do not know the number) and tell him to watch for his card. He does not see his card, so you tell him to gather up the cards he dealt and put them on the bottom of the pack.

Once more you put the pack behind your back and move some cards. Then you lay the pack on the table, and suddenly turn the cards faces up. His card is staring at him from the bottom of the pack!

Follow instructions and this trick works itself. It doesn't matter how many cards he deals or what card he chooses. He must simply follow your directions and remember the last card on his first deal. Behind your back you move fifteen cards from the top of the pack to the bottom. The second time you put the cards behind your back, you move fifteen from the bottom of the pack to the top. The first move keeps him from seeing his card on his second deal; the second move puts his card on the bottom of the pack. Try it!

The Sharper's Trick

This is a trick used as a joke on your spectators. To do it, you must first be able to discover a chosen card. Hence it is a good finish for the "Magic Card" trick just described; or it can follow "Find the Card" or "Here's Your Card."

The effect of the trick is very clever. The performer holds the pack face down and deals cards one by one—faces up. Finally he stops, and says "The next card I turn over will be your card."

The joke seems to be on the performer because he has already passed the chosen card; it is lying among those that are face up. Lots of people will want to bet that the performer is wrong. But he is right.

For instead of turning the top card of the pack face up, he reaches out, picks up the chosen card, and turns it face down!



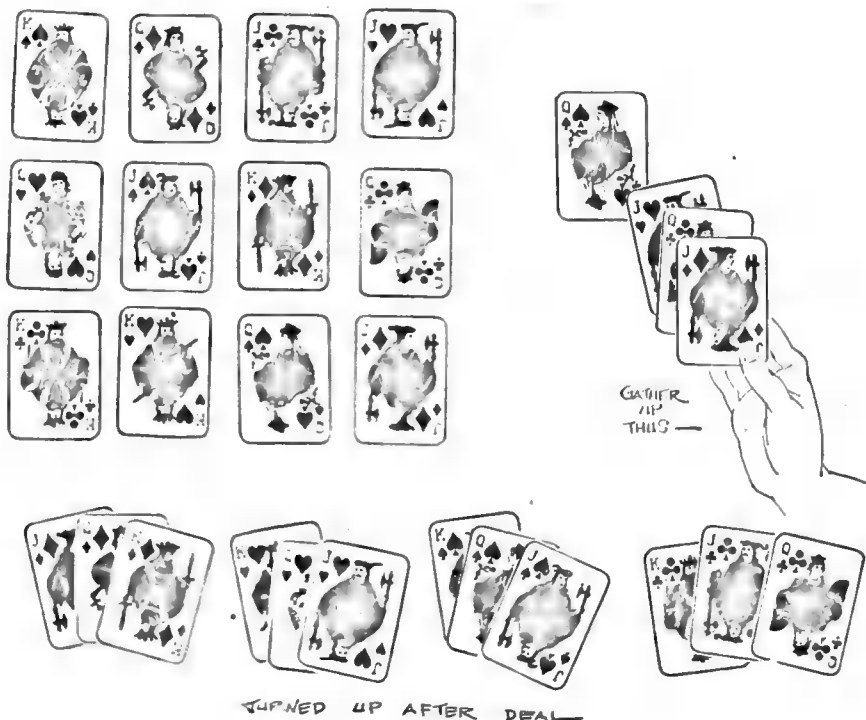
Of course the method is simple; the performer has learned the chosen card and he passes it intentionally just to turn the joke on his friends.

Kings — Queens — Jacks

Take the kings, queens and jacks from a pack and lay them in three rows of four cards each—every card face up. Then you gather the cards rapidly and lay them faces down—anyone can cut the packet. When you deal in four heaps, all hearts are together and so are all spades, clubs and diamonds.

Your second row begins with the last card of the top row; then it follows the order of the top row: that is (in this instance) heart, spade, diamond, club.

The bottom row begins with the last card of the second row; then follows the order of the second row: in this case club, heart, spade, diamond.



The diagram shows a typical layout of the face cards—note the arrangement of suits. The pickup is also shown, and the final grouping of the cards is illustrated at the bottom.

Simple enough—when you know how. In laying out the cards make sure that all four suits are in the top row—say the cards run spade, diamond, club, heart.

When you gather the cards, pick them up in vertical rows instead of horizontal, beginning at the bottom card on the right. You pick up the card in the lower

right corner and lay it on the card above it; lay both on the card above; lay all three on the bottom card of the next vertical row and so on.

The packet can be cut after you turn the cards face down. That doesn't interfere at all; when you deal four heaps you automatically separate the suits.

With a little practice you can lay these cards out quickly and easily. You don't have to worry about values; just watch the suits. The trick then works automatically.

Mysterious Totals

A person takes a pack of cards and deals three cards faces up on the table. He notes the value of the first card; suppose it is a six; and deals cards face down upon it to bring the count to fifteen. Thus nine cards would be required in addition to the six spot.

He does the same with each of the remaining cards; suppose one is a ten spot; the person calls that "ten" and deals five cards upon it, counting "eleven, twelve, thirteen, fourteen, fifteen." If the third card is an eight, he must deal seven cards on it to reach the required total of fifteen.

An ace counts as one; if an ace is dealt, fourteen cards are required in addition; all picture cards count as ten. Suits have nothing to do with the trick.

All this takes place while the card wizard is away. He returns after the deal is made and picks up what is left of the pack. He deals these cards rapidly and then names a number, in this case twenty-four. That number is the total of the three cards that are on the bottoms of the heaps!

The method is as follows: the cards that are left over tell the tale. In dealing them, do not count the first four; but count all others, and they will give the total of the bottom cards of the three heaps. Thus with twenty-eight cards left over, four are ignored; the rest are counted and the total of twenty-four is obtained.

Whiskaway

Spreading a pack of cards on the table, the magician picks up one and puts it in a drinking glass so that everyone can see the face of the card. He drops a handkerchief over the card; then suddenly whisks away the handkerchief. The card is entirely different!

He immediately passes the glass, the card and the handkerchief for examination; a four of clubs has changed to an eight of diamonds before the eyes of the onlookers!

The first step in this trick is to pick up two cards together, holding them at the sides and bending them slightly forward in the center so that they appear to be one card. Any two cards will do; we will suppose that the eight of diamonds is hidden behind the four of clubs.



Note how the front card is taken from the glass

Once the two cards are pushed in the glass, they remain together very nicely and the glass can be shown on all sides. The handkerchief is placed over the glass and through the cloth the performer separates the two cards which are now hidden from sight.

When he whisks away the handkerchief, he grips the front card (four of clubs) through the cloth and draws it away with the right hand, the left holding the glass. The handkerchief is immediately lowered to the table and the right

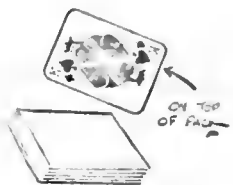
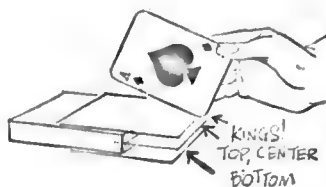
hand tilts forward, dropping the four of clubs from the handkerchief so that it falls face down on the other cards of the pack. This permits the magician to pass the card, glass and handkerchief for inspection.

Mysterious Kings

Three kings are removed from the pack; also the ace of spades. Then you place one king on top of the pack; one king in the center of the pack; and the third king on the bottom of the pack. All three kings are separated.

The top king and the bottom king come together with the ace of spades when the pack is cut. But what about the third king buried in the center of the pack? How does it get with the others?

It doesn't get there at all. When you



A quick glance at the illustration shows the effect on the spectators. Look closely and you will observe how the king of spades is supplanted by the king of hearts.

Next you put the ace of spades on top of the pack, as it possesses a magnetic power that causes cards to come together. You cut the pack and let some other person cut it—two or three times, but all single cuts. Then you snap the cards, run them faces up along the table and there is the ace of spades, among the three kings.

This is a real puzzler and no one suspects the simple method that you use.

remove three kings and the ace of spades from the pack, quietly slip the odd king (the fourth one) to the top of the pack. Hence it is with the other two kings and the ace at the finish.

No one remembers just which three kings were used; and they take it for granted that the third king that appears in the group was the one you buried in the pack.

The Card Circle

A pack of cards is shuffled by a spectator. The performer takes the pack and lifts off bunches, making three small heaps on the table and one heap in his hand. He asks three persons to each take one card—each from a different heap. Each person is to look at his card and hold it.



The circle in the diagram is one with twelve cards

Then the performer gives the pack to another person and tells him to deal three heaps—stopping when he likes, just so long as he puts the same number of cards in each heap. Thus he can deal three heaps of five cards each; or heaps of seven cards; or whatever number his fancy may dictate.

The performer turns away during this process and tells the spectators who are holding chosen cards to replace their cards on the three heaps which have been dealt, each person placing his card on a different heap from the others. The performer may watch this to make sure that instructions are followed.

Now the three heaps are gathered and the pile is cut by anyone. Other people may cut if desired; then the performer deals a circle of cards, using all the cards in the pile. Running around the circle he discovers the three chosen cards.

To do the trick, you must first note the top card of the pack. You do this when you lift off the bunches; you hold a small packet in your hand and as you tell each person to remove one card you illustrate by lifting the top card of those in your hand. You thus glance at the card and remember it.

After three cards have been taken, gather up the pack, leaving your card (which we will suppose is the seven of diamonds) on top of the pack. So when three heaps of cards are dealt, your "key" card will be the bottom card of one heap, as the cards are dealt faces down, one by one.

The chosen cards are replaced on the heaps; the heaps are gathered and the group of cards is cut. Then you deal the circle, just as though you were going around a clock-dial. As you deal, count the cards, and divide the total by three. For instance, you deal twenty-four cards. You obtain eight by dividing. That means that every eighth card will be one of the selected cards.

Then you look for your "key" card (which we are considering as the seven of diamonds). The card following the "key" card will be one of the chosen cards. Pick it out; count eight around the circle and pick the next; then count along to the third chosen card.

This is a very mysterious trick and one that works without difficulty. The reader should understand that the "key" card will differ each time; that is, it will always be the card which happens to be on top of the pack; also that the number of cards in the circle will vary. But you can always find the positions of the chosen cards by dividing the total of cards dealt by three; and the first chosen card will always follow your "key" card.



There is a great deal of current interest in so-called spirit phenomena. Everyone has heard of the wonderful feats performed by spirit mediums: how they have received messages from the dead and have caused spirits to manifest themselves in physical ways. People are so susceptible to these demonstrations that many fakers have found that they can make an easy living by producing fraudulent messages from the beyond.

It has been my privilege to see these things worked from the "inside" and I have learned that trickery is the stock-in-trade of every medium whom I have encountered. During my stage performances I devote one night every week to a discussion of psychic phenomena, and I have produced all forms of spirit manifestations; in fact I have duplicated the feats of mediums of all periods—from the days of the Davenport brothers to the present. But I have always accomplished these things by natural methods.

Many people believe in spirit manifestations because such famous personages as Oliver Lodge and Conan Doyle gave their endorsement to mediums. That means nothing whatever: everyone who has investigated this field knows that intelligent minds are most easily deceived. A phoney spirit medium can fool a group of college professors with very little difficulty; for the medium knows just how the trained and educated mind will react to clever bits of deception.

I have no quarrel whatever with Spiritualists, and I hold a respect for all sincere believers no matter what their creed may be, for a man is entitled to choose his own re-

ligion. But I am always opposed to fakers who delude their victims, and during my campaigns I have exposed many swindlers who have been preying upon deluded minds and who have been taking money under false pretenses.

In my forthcoming book, "Blackstone Among the Spirits," I intend to make public all data and information regarding my investigations with actual records of cases in which the law has taken action against fake mediums; in the meantime I advise my readers to study the following pages in which I explain some of the tricks of fraudulent mediums which I have observed and studied.

There are so many artifices employed by fraudulent mediums that it is impossible to list them all, even in a comprehensive volume. But it is safe to say that ninety-five per cent of all phenomena is fraudulent and the other five per cent doubtful.

For this reason it is wise to consider all so-called manifestations from the standpoint of trickery. The mere fact that a person may be totally baffled by a deception does not prove that the fraud is genuine.

Fake mediums know their business and find it lucrative; for that reason they are constantly planning new deceptions to take the place of old ones.

Furthermore they have many ways of obtaining information about people who visit them, and because of this they are able to make many startling statements that are often convincing to the average person.

Scaled Message Reading

Here we come to the more open version of the mysterious art of reading and answering questions. This is done in the light, but the message is sealed. The fake medium gathers the messages, and holding them to his forehead, reads one after another.

There are several methods by which this may be done; and the cleverest is with the aid of a sponge that is moistened with alcohol. The medium has the sponge concealed in the hand that holds the envelopes, and the front of each envelope is drawn along the sponge. The alcohol makes the envelope transparent, and when he holds it to his forehead, the medium sees the writing on the paper.



This enables him to answer the enclosed question; the alcohol dries while the other questions are being answered and the envelope may be returned to the person who wrote the question.

Sometimes mediums vary this by opening certain envelopes after the questions have been answered. This is done with a purpose: the envelopes which are opened are not the ones containing the questions which have been read, although the medium pretends that they are. He actually opens other envelopes and in "verifying" the questions, he reads the new ones, and uses them later on.

Now there is one fact about this performance that should convince the thinking person that it is not genuine. The medium is supposedly answering a question which is in a person's mind. Why, then, is it necessary that the question should be written at all? The medium has a glib alibi for this; the questions are written as a form of verification and as proof that the person's mind is on the question; but that is a very flimsy excuse.

To prove this point, I have prepared a special question, sealed in my own envelope, and I have offered a large cash reward to any medium who will take that envelope, read the question, and return the envelope in its original condition. If these message readers were genuine, as they claim to be, this would be a fine opportunity for one of them to convince the skeptics that his readings are real. But so far, no medium has come around to collect, and those to whom I have offered the opportunity have all found some excuse or reason for not doing the job.

Hold Your Own Message

Apropos of sealed message reading, perhaps you have heard of persons who visited a medium; wrote their own message and retained it—yet the medium answered the question.

How about it? Here again the medium has various methods at his command. There are ways of switching messages or envelopes that are very, very clever; and furthermore there is one stunt that fraudulent mediums have used which allows the "sitter" to hold his own message all the while.

He is given a piece of paper and a pencil. He writes his message; seals it and pockets it. Yet the medium learns that question by simply finding an excuse to walk out of the room. The trick lies in the table upon which the "sitter" places the paper when he writes the question. The top of the table is very thin; beneath it is a sheet of carbon paper. Upon this is a square of white silk, spread over the real top of the table.

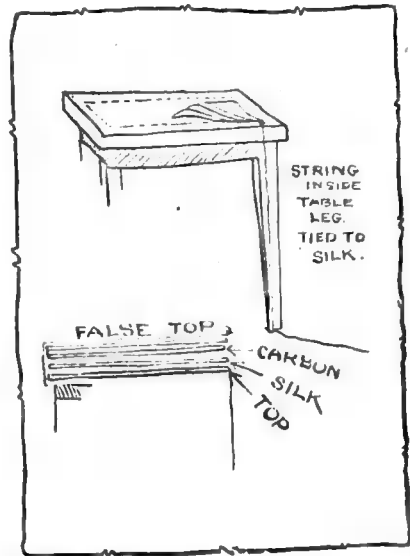
When the "sitter" writes the question, it is transcribed through the thin false top of the table. One of the table legs is hollow, and a string runs through it, down through a hole in the floor. The string is hitched to the corner of the piece of silk. An assistant downstairs pulls the string and down goes the duplicate question.

Once the copy of the original question is in the hands of the medium's assistant, the main work has been done. There are many ways by which the assistant may impart the information to the medium.

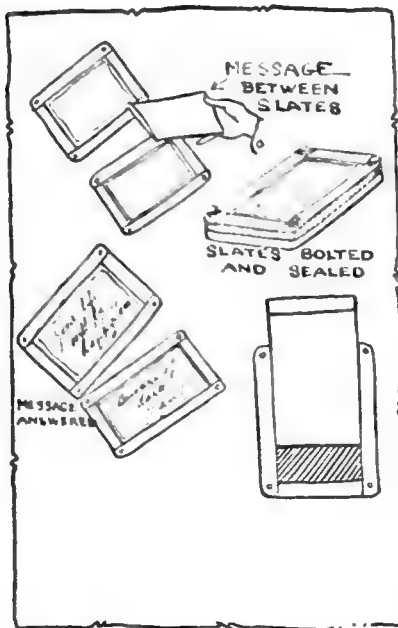
The medium may answer the question by going into a trance, or having a fit of automatic writing. Perhaps the table will rap and help things along.

The spirit slate with its mysterious message also comes in handy as a follow up to this stunt of stealing the victim's question.

As soon as the medium is assured that the question is safely transcribed, he makes his work as impressive as possible.



The piece of silk carries the duplicate question



Spirit writing is easy with a slate that slides from the frame

Spirit Slate Writing

It is many years since spirit slate writing came into popularity, and since its inception dozens of methods have been developed whereby writing can be made to appear upon slates—presumably by spirit agency.

Nothing can be more convincing than an answer to a question that is seemingly produced by some unknown power, and slate writing has always been an old reliable stunt of fake mediums.

Used in seances, the slate writing trick is most effective when precautions are taken to prove that it is apparently impossible for a human hand to produce the writing. Spirits are supposedly capable of passing through solid objects. So when a medium introduces two ordinary looking slates, allows them to be bolted together, and then causes writing to come between them, the stunt borders on the impossible.

In this trick, the medium usually allows a question to be inserted between the slates, which are bolted at the corners. The slates are marked to prove that they are not exchanged.

After this the medium retires to a cabinet; and a while later emerges with the same slates. They are opened, and the message is removed and identified. But on the inside surfaces of the slate are found written in chalk—an accurate reply to the question.

These are actually tricked; but so cleverly that no one will ever discover the secret. The deception lies in one slate, which is prepared so that the end slides out, like a drawer, carrying the slate with it. To cover this, the edges of the slates are bound with braid, held by tacks. The bolt

holes are on either side of the sliding end.

The "sitter" writes a question, places it between the slates, and bolts the slates tightly, using wax and seals to prevent the bolts from being opened without detection. The medium carries the slates into the cabinet.

Then the medium loosens the braid at the end of the tricky slate, and pulls out the slide. This permits a reading of the message, and the answer is written on the genuine slate and on the inside of the slide. Back goes the slide; the braid is firmly fastened in place, and the medium comes out of the cabinet.

Materializations



It is not often that one witnesses a spirit materialization seance. This is supposed to be one of the most difficult forms of mediumship, and materializations are produced only by a few specialists in that type of work.

The real reason why materializations are so few is because the medium lays himself open to exposure. Anyone can go into a trance and babble words without running any risk, but when it comes to producing a spirit form, some skeptical witness may grab the ghost and find it to be a real person wearing white robes. Needless to say, such a happening may prove a trifle damaging to the medium's reputation.

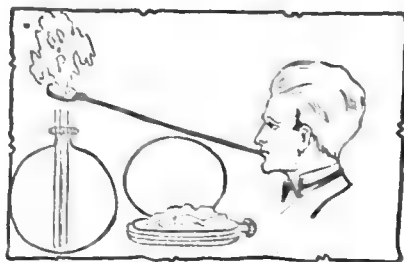
Sometimes the medium is bound in a cabinet, from which spooks emerge and then disappear. The ghosts are often the

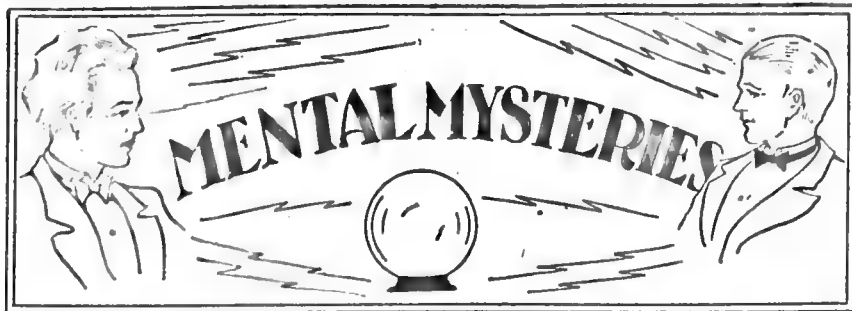
medium, who knows how to get out of bonds, and has paraphernalia on hand which serves in the impersonation of the ghosts.

One of the cleverest and safest of all materializations is the appearance of a small "baby" spirit which floats over the heads of the "sitters."

This requires a piece of apparatus about the size of a large, old-fashioned watch; in fact, the contrivance may be camouflaged to resemble a watch. Inside the case is a form of fine, thin, airtight silk, with luminous coating. The stem of the watch holds the sections of a thin, collapsible metal rod.

The medium slides out the rod, which extends a few feet in length, opens the case of the camouflaged watch, and blows gently through the hollow tube. This causes the silk form to inflate and it passes around the circle of "sitters" over their heads, in a most ghost-like fashion. At the finish, everything goes back into place—easily concealed, with slight chance of detection.





Many people believe that it is possible to read thoughts or to obtain psychic impressions. Any demonstration of that sort is always well received. Yet some performances that appear wonderful are accomplished by simple methods.

The tricks that follow are proof of this fact. Each trick is a mental mystery in which the performer apparently has some uncanny ability that enables him to obtain results. In presenting these, do not show them as ordinary tricks, but be unusually mysterious about everything you do. You will then be able to give a very good demonstration of imitation mind-reading.

Amazing Figures

The performer takes a slate or a piece of cardboard and writes down the number 142857. He asks someone to name a number between one and eight. Suppose that seven is given. The person is told to multiply the large number by seven. The result is ~~999,999~~. The slate is turned over and that number is found written on the other side.

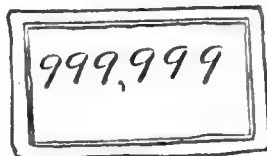
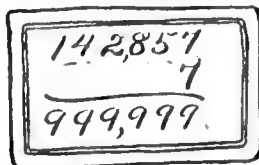
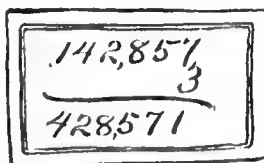
The performer has written it there beforehand; and as most people will say "seven" when told to name a figure between one and eight, the trick works itself.

However, people do not always choose seven, and when another number is picked, the multiplication is made and the performer calls attention to the fact that the figures are not changed!

For instance: 142857 when multiplied by three becomes 428571. In this case the performer crosses out each figure, proving that the same ones are still there,

and calls for multiplication with another number between one and eight. This works every time, with two, three, four, five, or six; when seven is called for, the trick is brought to its conclusion.

The performer can stand away and call out the figures of the total, without even knowing the number that is used to multiply. He simply starts with the lowest figure, saying: "One, two, four, five, seven, eight." If the person says "wrong," the performer knows that seven was the multiplier, and he quickly replies: "I am naming the figures you multiplied. Turn over the slate and you will find your answer."



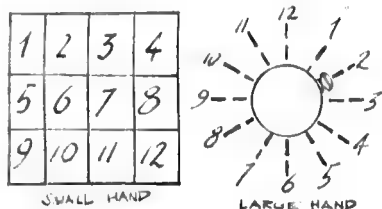
BACK OF
SLATE

Showing the effect of multiplying the mystic number by 3 or 7.

Tell the Time

A watch is set at any time—so long as the minute hand points to one large number and the hour hand to another. Then the watch is laid face down on the table.

This is done while the performer is absent. Entering the room, he places his fingers upon the back of the watch and after a short meditation names the numbers to which each hand points.



The watch is laid to tell the time

He does this without looking at any person in the room. Yet he has a confederate, and it is this person who enables him to tell the time—without any visible signal or any spoken word.

The watch itself is used as the "tip-off." The confederate takes it upon himself to lay the watch on the table; or he may be casually appointed by the performer to fulfil that duty. Now the table is divided into twelve imaginary squares, and the confederate lays the watch in the proper square to designate the number to which the small hand points.

The matter of the large hand is decided by the position in which the watch is set. Assuming the outer end of the table to be twelve o'clock on a dial, the assistant turns the watch so that its stem points to the number indicated by the large hand.

This trick should be practiced beforehand by the performer and the confederate so that there will be no danger of a slip; then when the trick is shown publicly, it will create a good impression.

The Book Mystery

A small book is used in this performance. It is best to use a small dictionary, of the ten-cent variety, as this can be carried in the pocket and used whenever required.

The performer states that he has a wonderful sense of perception. Showing the book, he hands it to a spectator and tells him to name a number—between one and one hundred and fifty; and he requests a number between one and one hundred from a second party. Suppose that ninety-four and twenty-seven are the numbers given.

The performer tells the first person to turn to page ninety-four and to count down to the twenty-seventh word. Then all present must memorize the word. The performer steps outside the room while this is being done.

Coming back, he asks everyone to concentrate on the word, which we will suppose is "posture." After a few moments of thought, the performer suddenly pronounces the word.

The accomplishment of this is remarkably simple. The performer has two books in his pocket—both are exactly alike. But he only gives one to the spectators. Stepping outside the room, he takes the duplicate dictionary from his pocket and notes the word and page that have been chosen. Thus he already knows the word when he returns.

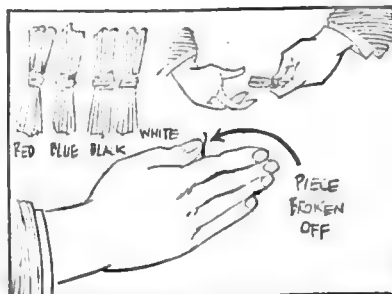
Although the trick is so easy, it is very mystifying when shown as a feat of mentality. It can be made more effective, however, by having a confederate stationed outside the room. The assistant has the duplicate dictionary; he hears the numbers that are given; he has the page and the word while the spectators are being told what to do. He writes the word on a slip of paper. Stepping outside, the performer sees the paper and notes the word. Then he stands partly in view so that no suspicion may be attached to his movements.

The Color Test

Several skeins of woolen yarn are used in this experiment in pretended telepath. Each skein is of a different color. Otherwise they are all alike.

The performer turns his back and one of the skeins is dropped in his hand; others are hidden. Still holding his hand behind his back, the performer faces the spectators for a few moments; then he turns his back again, and everyone can still see the wool in his hand. But the performer instantly names the color.

There are two steps to the trick. First, when the performer faces his audience, he breaks off a bit of the yarn, from the skein which he holds behind his back. When he turns away again, he still shows



A tiny bit of wool tells the color

the yarn behind him; but he retains the little piece in his other hand and raises that hand to his forehead. This enables him to see the color of the bit of wool, and he can name the color.

Which Pencil?

Several pencils are borrowed from the spectators, and while the performer turns his back and puts on a blindfold, the pencils are placed in a hat, and one is removed. It is passed from person to person "to create a magnetic force" and is then dropped in the hat.



The performer picks out each pencil, and holds it to his forehead. He repeats this until he is holding the chosen pencil; then he announces that he has the pencil which was selected.

You must have a confederate to do this trick; but your friend plays a very inconspicuous part. On one finger he has a small dab of cold cream. He is among the last few people who handle the pencil. The mere act of taking it in his hand applies the cold cream, which is so small in quantity as to be unnoticed.

When you hold each pencil to your forehead, slide your hands from the center to the ends. The moment your fingers touch the cold cream, you will recognize it, and you will know that you are handling the chosen pencil. Draw it through your hand as you return it, and the presence of the cold cream will never be known.

The Cigarette Test

There is so much talk of cigarette tests, recognizing one brand from another, that you can always make a hit with this trick, especially as you do not even have to smoke the cigarette to name it.



A pin in the end of the cigarette is the clue

Several brands are used, and you ask your friends to choose the particular cigarette that they want distinguished from the others. This is designated and all the cigarettes are dropped into a hat. Then, wearing a blindfold, or with your hands behind your back, you reach in the hat and find the chosen brand.

To work the trick successfully, you need a short pin, which you hold in your hand. When you are looking at the various cigarettes and are picking out the one that is desired, you push the pin in the end of the cigarette. From then on you can find it whenever you want it.

This trick can be done with one brand of cigarettes: open a new pack; pull out a cigarette and let someone place a tiny mark on it. Then drop it in the hat with the others, and you will be able to pick it out.

If you wish, you may use a confederate in the trick; let him slip the pin in while he is looking at the chosen cigarette. In any event the trick is not difficult to do; the pin is easily inserted and removed, and it is a sure guide.

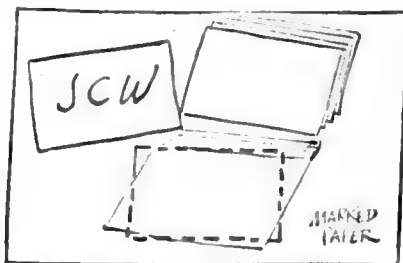
Marked Cigarette Paper

This is a very ingenious trick; it requires a package of cigarette papers. One of the papers is marked with initials—very lightly—and it is mixed in with the others, so that they form a compact packet.

Holding the papers behind his back, the magician draws one from the packet and hands it to someone. It proves to be the paper that bears the person's initials.

The secret depends upon something that very few people have ever noticed, namely, that cigarette papers are not cut square, but are made on the bias; that is, their ends slant instead of being at right angles to the sides. Therein lies the clue to the mystery. When the paper is removed and marked, the performer turns the packet over; the marked paper goes into the packet and its ends slant toward the left instead of toward the right.

After the packet is squared up, the magician has only to feel for the projecting corners; they belong to the marked paper and he can instantly withdraw it.



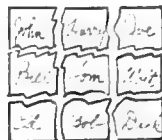
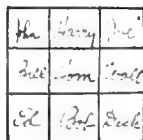
The corners of the marked paper protrude

The Chosen Name

Fraudulent spirit mediums have many ways of discovering a chosen name, written with others. They have used methods similar to the one that follows; but in this case, it can be used as a trick, and performed by anyone.

Give a person a piece of paper, which you have folded into nine sections. Tell him to write a desired name in the center; then to write a name in each of the other portions. Then ask him to tear the paper along the folds, so as to form nine separate slips, which are dropped in a hat.

Now everyone will agree that you have just one chance in nine of discovering the slip that bears the desired name. So when you reach in the hat and finally remove that slip, the effect is very mysterious and surprising.



Yet you can do it without trouble. Your original sheet of paper has smooth-cut edges. When the sheet is torn along the folds, the result is rough edges. The only slip that will have all four edges rough will be the center slip—which bears the desired name.

Mental Card Detection

While the performer is absent, a card is selected from a pack and the pack is shuffled and laid on the table. Upon his return, the wizard picks up the pack, runs through it, and finds the selected card.

A confederate is used in the trick. He, as well as the others, knows the selected card. The confederate considers the table as having fifteen imaginary squares—with the values indicated in the diagram. He lays the pack in the proper position on the table to show the value of the selected card.

To tell the suit, he lays the pack in a certain position: vertically for diamonds; diagonally to the left for clubs; diagonally to the right for hearts; horizontally for spades. These positions are illustrated.

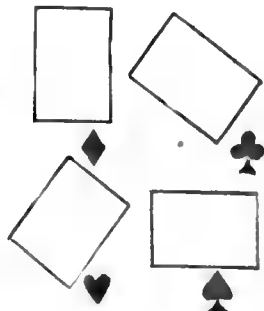
As there are only thirteen values in the pack: ace to king inclusive, there are

two spaces in the imaginary layout. These serve a useful purpose. Should the joker be selected, the assistant pushes the pack to the lower right corner of the table; if no card is selected—a trick to catch the performer—the pack is pushed to the lower left corner. The angle of the pack makes no difference in these instances.

The performer should always look through the pack to find the chosen card, as though some arrangement of the pack might help him. This will divert suspicion from the real method, and it is possible to repeat the trick—but not too often.

In fact, it is advisable to vary these mental mysteries, showing different ones, rather than attempting a repetition. This not only adds greater interest, but also prevents detection.

ACE	2	3	4	5
6	7	8	9	10
NO CARD	JACK	QUEEN	KING	JOKER



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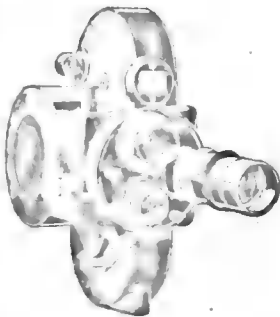
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